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OVID
HEROIDES, I, V, XII

TEXT AND NOTES

ALLCROFT AND HAYES

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INTRODUCTION.

§ 1. **Life of Ovid.**—Publius Ovidius Naso was born at Sulmo (*Sulmona*), about seventy miles from Rome, in the country of the Paeligni, on March 20th, 43 B.C. Son of an ancient equestrian family, he was destined for the bar, and sent to Rome to learn the art of rhetoric. He appears to have acquitted himself with great success in the schools, and afterwards, like most of the wealthy young students of the day, went to Athens, the University of the Roman world. On returning to Rome he held successively the offices of *Triumvir capitalis*,* *Centumvir*,† and *Decemvir litibus iudicandis*.‡

But he soon threw over the honourable and lucrative career his father had mapped out for him, and resigned himself to the charms of poetic pursuits, in him so strong

* Member of a bench of three judges, who decided petty disputes between slaves and persons of inferior rank, looked after prisons, and superintended the execution of criminals.

† The court of the "Hundred Men" was a judicial body which dealt with cases relating to property and inheritance.

‡ These Decemviri decided actions involving freedom, and presided over the court of the *centumviri*.

that he probably tells no more than the truth when he says, "Unbidden ever came song to fitting numbers, and all that I essayed to speak was verse."* The success of his poems was immediate and complete, and it was due in some degree to the attractive nature of his subjects, but mainly to the brilliant elegance with which he adorned every theme he touched.

His married life does not appear to have been a happy one: he was thrice married and twice divorced; yet he appears to have discovered a real affection for his third wife when trouble came upon him. In his fifty-first year, 8 A.D., for some cause the precise nature of which is doubtful, his books were ordered to be removed from the public libraries, and he was banished to Tömi, or Tömis, a town in Moesia, on the Black Sea, near the Danube. From this wild spot he sent unceasing laments and appeals to Rome; but Augustus was inexorable, and the hopes which he had rested on the accession of Tiberius proved vain. Broken in health and spirit by nine long years of loneliness and sorrow, he died in exile, 18 A.D.

§ 2. *Ovid's writings.*—The chief works of Ovid were as follows:—

1. *Amōrum Libri III.*, principally addressed to Corinna, a mistress of the poet. These were first published 14 B.C., and in their final and collected form before 2 B.C.

2. The *Hērōidēs*, imaginary love-letters, for the most part from the heroines of mythology to their husbands.

3. *Ars Amātōria*, or *De Arte Amandi*, *Libri III.*, published about 2 B.C. The first two books are supposed to instruct men, and the last book women, in the art and

* "Sponte sua carmen numeros veniebat ad aptos,
Et quod temptabam dicere, versus erat."—*Tristia*. IV. x. 26

methods of winning love. When Ovid was banished this poem was removed from the public libraries by the command of Augustus.

4. *Rēmēdia Amōris*, suggesting remedies for the violence of love, a kind of recantation of the immoralities of the *Ars Amatoria*, probably intended to deprecate the possible displeasure of Augustus. It appeared about 2 A.D.

5. *Mētāmorphōsēōn Libri XV.*, mythological accounts of transformations caused by the love, jealousy, and vengeance of gods, heroes, and heroines, starting from the Creation and reaching down to the time of Julius Caesar, who is described as having been transformed into a star. The first two or three books, in spite of their faults, abound with beautiful passages, and passages of equal excellence are met with, though less frequently, in the other books. Ovid was engaged in revising and polishing this work when he was driven into banishment; in the hurry and vexation of his flight he burnt the manuscript, but, luckily, some copies had already been distributed among his friends, and the poem was thus preserved, and was subsequently published by the agency of one of his friends.

6. *Fastorum Libri VI.*, a metrical calendar of the Roman year. Each book deals with one month, and as we have it, it embraces the six months from January to June inclusive. The remaining six books were never written. This work was also incomplete at the time of the poet's banishment, 8 A.D., and he must have done the greater part of it at Tomi. It is probable that he began writing this patriotic work in order to recommend himself to the Emperor, who might make him the court poet now that Horace and Vergil were dead. His banishment, however, put an end to any hopes he might have entertained in that direction.

7. *Tristium Libri V.*, five books of elegies written during

the first four years of his banishment, describing his misery, and entreating Augustus for mercy.

8. *Epistolarum ex Ponto Libri IV.*, letters written from Pontus (*i.e.*, Tomi) to various friends. They deal with the same subjects as the *Tristia*.

In addition to these, Ovid wrote a tragedy called *Mēdēa*, which by his contemporaries was reckoned his greatest work; an elegiac "Complaint of a Nut-tree" styled *Nux Elegeia*; and a satire upon a faithless friend entitled *Ibis*.

With the exception of the *Mētāmorphōsēs* (which are written in hexameters) and the *Mēdēa*, all of these works are in elegiac metre (see § 4).

PROSODY AND METRE.

§ 3. **Prosody.**—The metres used by the classical Latin poets are all of Greek origin and depend entirely on quantity, *i.e.*, on the length of syllables. A syllable contains either one vowel or a diphthong; any syllable containing a diphthong or long vowel is a long syllable, and a syllable containing a short vowel is a short syllable unless two consonants (see Rule 3, below) follow the vowel. Thus, *ōs*, "bone," has genitive *ossīs*, in which the first syllable is long on account of the position of *o* before *ss*, although the *o* is naturally short, as is seen by the nominative.

The following rules are sufficient for the learner's guidance in reading verse, but are nearly all subject to some few exceptions:—

(1) A diphthong or contracted syllable is long; *e.g.*, *mensāe*, *nīl* (= *nīhil*).

P. OVIDI NASONIS HEROIDES.

I.

PENELOPE ULIXI.

HANC tua Penelope lento tibi mittit, Ulixè :

Nil mihi rescribas, at tamen ipse veni.

Troia iacet certe, Danaïs invisa puellis :

Vix Priamus tanti totaque Troia fuit.

O utinam tum, cum Lacedaemona classe petebat,

5

Obrutus insanis esset adulter aquis !

Non ego deserto iacuissem frigida lecto,

Non quererer tardos ire relictæ dies,

Nec mihi quaerenti spatiosam fallere noctem

Lassasset viduas pendula tela manus.

10

Quando ego non timui graviora pericula veris ?

Res est solliciti plena timoris amor.

In te fingebam violentos Troas ituros,

Nomine in Hectoreo pallida semper eram.

Sive quis Antilochum narrabat ab Hectore victum,

15

Antilochus nostri causa timoris erat :

Sive, Menoetiaden falsis cecidisse sub armis,

Flebam successu posse carere dolos.

Sanguine Tlepolemus Lyciam tepefecerat hastam :

Tlepolemi leto cura novata mea est.

20

Denique, quisquis erat castris iugulatus Achivi,

Frigidius glacie pectus amantis erat.

Sed bene consuluit casto deus æquus amor :

Versa est in cineres sospite Troia viro.

Argolici rediere duces, altaria fumant,

25

Ponitur ad patrios barbara praeda deos.
 Grata ferunt nymphae pro salvis dona maritis :
 Illi victa suis Troica fata canunt.
 Mirantur laetique senes trepidaeque puellae :
 Narrantis coniunx pendet ab ore viri. 30
 Iamque aliquis posita monstrat fera proelia mensa
 Pingit et exiguo Pergama tota mero :
 “ Hac ibat Simois, haec est Sigeia tellus,
 Hic steterat Priami regia celsa senis :
 Illic Aeacides, illic tendebat Ulixes, 35
 Hic lacer admissos terruit Hector equos.”
 Omnia namque tuo senior, te quaerere misso,
 Rettulerat gnato Nestor, at ille mihi.
 Rettulit et ferro Rhesumque Dolonaque caesos,
 Utque sit hic somno proditus, ille dolo. 40
 Ausus es, o nimium nimiumque oblite tuorum,
 Thracia nocturno tangere castra dolo
 Totque simul mactare viros, adiutus ab uno !
 At bene cautus eras et memor ante mei.
 Usque metu micuere sinus, dum victor amicum 45
 Dictus es Ismariis isse per agmen equis.
 Sed mihi quid prodest vestris disiecta lacertis
 Ilios et, murus quod fuit, esse solum,
 Si maneo qualis Troia durante manebam,
 Virque mihi dempto fine carendus abest ? 50
 Diruta sunt aliis, uni mihi Pergama restant,
 Incola captivo quae bove victor arat ;
 Iam seges est, ubi Troia fuit, resecandaque falce
 Luxuriat Phrygio sanguine pinguis humus ;
 Semisepulta virum curvis feriuntur aratris 55
 Ossa, ruinosas occulit herba domos—
 Victor abes, nec scire mihi, quae causa morandi,
 Aut in quo lateas ferreus orbe, licet.
 Quisquis ad haec vertit peregrinam litora puppim,
 Ille mihi de te multa rogatus abit : 60

- Quamque tibi reddat, si te modo viderit usquam,
Traditur huic digitis charta notata meis.
Nos Pylon, antiqui Neleïa Nestoris arva,
Misimus : incerta est fama remissa Pylo.
Misimus et Sparten : Sparte quoque nescia veri. 65
Quas habitas terras, aut ubi lentus abes ?
Utilius starent etiam nunc moenia Phoebi—
Irascor votis heu levis ipsa meis !—
Scirem ubi pugnares, et tantum bella timerem,
Et mea cum multis iuncta querela foret. 70
Quid timeam, ignoro ; timeo tamen omnia demens,
Et patet in curas area lata meas.
Quaecumque aequor habet, quaecumque pericula tellus,
Tam longae causas suspicor esse morae.
Haec ego dum stulte metuo, quae vestra libido est, 75
Esse peregrino captus amore potes.
Forsitan et narres, quam sit tibi rustica coniunx,
Quae tantum lanas non sinat esse rudes.
Fallar, et hoc crimen tenues vanescat in auras,
Neve, revertendi liber, abesse velis ! 80
Me pater Icarius viduo discedere lecto
Cogit et immensas increpat usque moras.
Increpet usque licet ! tua sum, tua dicar oportet :
Penelope coniunx semper Ulixis ero.
Ille tamen pietate mea precibusque pudicis 85
Frangitur et vires temperat ipse suas.
Dulichii Samiique et quos tulit alta Zacynthos.
Turba ruunt in me luxuriosa proci
Inque tua regnant nullis prohibentibus aula :
Viscera nostra, tuae dilacerantur opes. 90
Quid tibi Pisandrum Polybumque Medontaque dirum
Eurymachique avidas Antinoique manus
Atque alios referam, quos omnis turpiter absens
Ipse tuo partis sanguine rebus alis ?
Irus egens pecorisque Melanthius actor edendi 95

Ultimus accedunt in tua damna pudor.
Tres sumus inbelles numero, sine viribus uxor,
Laertesque senex, Telemachusque puer.
Ille per insidias paene est mihi nuper adeptus,
Dum parat invitis omnibus ire Pylon. 100
Di, precor, hoc iubeant, ut euntibus ordine fatis
Ille meos oculos conprimat, ille tuos.
Hac faciunt custosque boum longaevaue nutrix,
Tertius immundae cura fidelis harae.
Sed neque Laertes, ut qui sit inutilis armis, 105
Hostibus in mediis regna tenere potest.
Telemacho veniet, vivat modo, fortior aetas :
Nunc erat auxiliis illa tuenda patris.
Nec mihi sunt vires inimicos pellere tectis :
Tu citius venias, portus et ara tuis ! 110
Est tibi, sitque, precor, gnatus, qui mollibus annis
In patrias artes erudiendus erat.
Respice Laerten : ut iam sua lumina condas,
Extremum fati sustinet ille diem.
Certe ego, quae fueram te discedente puella, 115
Protinus ut venias, facta videbor anus.

P. OVIDI NASONIS HEROIDES.

V.

OENONE PARIDI.

PERLEGIS, an coniunx prohibet nova? Perlege! Non
est

Ista Mycenaea littera facta manu.

Pegasis Oenone, Phrygius celeberrima silvis.

Laesa queror de te, si sinis, ipsa meo.

Quis deus opposuit nostris sua numina votis? 5

Ne tua permaneam, quod mihi crimen obest?

Leniter, ex merito quicquid patiare, ferendum est:

Quae venit indigno poena, dolenda venit.

Nondum tantus eras, cum te contenta marito

Edita de magno flumine nympha fui. 10

Qui nunc Priamides,—absit reverentia vero—

Servus eras: servo nubere nympha tuli!

Saepe greges inter requievimus arbore tecti,

Mixtaque cum foliis praebuit herba torum.

Saepe super stramen fenoque iacentibus alto 15

Defensa est humili cana pruina casa.

Quis tibi monstrabat saltus venatibus aptos

Et, tegeret catulos qua fera rupe suos?

Retia saepe comes maculis distincta tetendi,

Saepe citos egi per iuga longa canes. 20

Incisae servant a te mea nomina fagi,

Et legor Oenone falce notata tua:

Et quantum trunci, tantum mea nomina crescunt:

Crescite, et in titulos surgite rite meos!

Populus est, meminì, fluviali consita rivo, 25

Est in qua nostri littera scripta memor.
 Popule, vive, precor, quae consita margine ripae
 Hoc in rugoso cortice carmen habes :
 "CUM PARIS OENONE POTERIT SPIRARE RELICTA,
 AD FONTEM XANTHI VERSA RECURRET AQUA." 30
 Xanthe, retro propera, versaeque recurrite lymphae !
 Sustinet Oenonen deseruisse Paris.
 Illa dies fatum miserae mihi dixit, ab illa
 Pessima mutati coepit amoris hiemps,
 Qua Venus et Iuno sumptisque decentior armis 35
 Venit in arbitrium nuda Minerva tuum.
 Attoniti micuere sinus, gelidusque cucurrit,
 Ut mihi narrasti, dure, per ossa tremor.
 Consului—neque enim modice terrebar—anusque
 Longaevosque senes : constitit esse nefas. 40
 Caesa abies, sectaeque trabes, et classe parata
 Caerula ceratas accipit unda rates.
 Flesti discedens. Hoc saltem parce negare :
 Praeterito magis est iste pudendus amor.
 Et flesti et nostros vidisti flentis ocellos ; 45
 Miscuimus lacrimas maestus uterque suas.
 Non sic adpositis vincitur vitibus ulmus,
 Ut tua sunt collo brachia nexa meo.
 A, quotiens, cum te vento quererere teneri,
 Riserunt comites ! Ille secundus erat. 50
 Oscula dimissae quotiens repetita dedisti !
 Quam vix sustinuit dicere lingua, "vale" !
 Aura levis rigido pendentia lintea malo
 Suscitât, et remis eruta canet aqua.
 Prosequor infelix oculis abeuntia vela, 55
 Qua licet, et lacrimis umet arena meis.
 Utque celer venias, virides Nereïdas oro :
 Scilicet ut venias in mea damna celer.
 Votis ergo meis, alii rediture, redisti :
 Ei mihi, pro dira paelice blanda fui ! 60

Aspicit immensum moles nativa profundum,
Mons fuit, aequoreis illa resistit aquis :
Hinc ego vela tuae cognovi prima carinae,
Et mihi per fluctus impetus ire fuit.
Dum moror, in summa fulsit mihi purpura prora. 65
Pertimui : cultus non erat ille tuus.
Fit propior terrasque cita ratis attigit aura :
Femineas vidi corde tremente genas.
Non satis id fuerat—quid enim furiosa morabar ?—
Haerebat gremio turpis amica tuo ! 70
Tunc vero rupique sinus et pectora planxi
Et secui madidas ungue rigente genas
Implevique sacram querulis ululatibus Iden :
Illuc has lacrimas in mea saxa tuli.
Sic Helene doleat desertaque coniuge ploret, 75
Quaeque prior nobis intulit, ipsa ferat.
Nunc tibi conveniunt, quae te per aperta sequantur
Aequora legitimos destituantque viros :
At cum pauper eras armentaque pastor agebas,
Nulla nisi Oenone pauperis uxor erat. 80
Non ego miror opes, nec me tua regia tangit,
Nec de tot Priami dicar ut una nurus :
Non tamen ut Priamus nymphae socer esse recuset,
Aut Hecubae fuerim dissimulanda nurus.
Dignaue sum et cupio fieri matrona potentis : 85
Sunt mihi, quas possint sceptrum decere, manus.
Nec me, faginea quod tecum fronde iacebam,
Despice : purpureo sum magis apta toro.
Denique tutus amor meus est tibi : nulla parantur
Bella, nec ultrices advehit unda rates. 90
Tyndaris infestis fugitiva repositur armis :
Hac venit in thalamos dote superba tuos.
Quae si sit Danaïs reddenda, vel Hecтора fratrem
Vel cum Deiphobo Polydamanta roga.
Quid gravis Antenor, Priamus quid suadeat ipse, 95

Consule, quis aetas longa magistra fuit.
 Turpe rudimentum, patriae praeponere raptam.
 Causa pudenda tua est. Iusta vir arma movet.
 Nec tibi, si sapias, fidam promitte Lacaenam,
 Quae sit in amplexus tam cito versa tuos. 100
 Ut minor Atrides temerati foedera lecti
 Clamat et externo laesus amore dolet,
 Tu quoque clamabis. Nulla reparabilis arte
 Laesa pudicitia est ; deperit illa semel.
 Ardet amore tui ? Sic et Menelaon amavit. 105
 Nunc iacet in viduo credulus ille toro.
 Felix Andromache, certo bene nupta marito :
 Uxor ad exemplum fratris habenda fui.
 Tu levior foliis, tum cum sine pondere suci
 Mobilibus ventis arida facta volant. 110
 Et minus est in te quam summa pondus arista,
 Quae levis assiduis solibus usta rigit.
 Hoc tua—nam recolo—quondam germana canebat,
 Sic mihi diffusis vaticinata comis :
 “ Quid facis, Oenone ? Quid harenæ semina mandas ? 115
 Non profecturis litora bubus aras.
 Graia iuvenca venit, quae te patriamque domumque
 Perdat ! io prohibe ! Graia iuvenca venit !
 Dum licet, obscenam ponto demergite puppim !
 Heu, quantum Phrygii sanguinis illa vehit ! ” 120
 Dixerat : in cursu famulae rapuere fluentem,
 At mihi flaventes diriguere comae.
 Ah ! nimium miserae vates mihi vera fuisti :
 Possidet en saltus Graia iuvenca meos !
 Sit facie quamvis insignis, adultera certe est. 125
 Deseruit socios hospite capta deos.
 Illam de patria Theseus—nisi nomine fallor—
 Nescio quis Theseus abstulit ante sua.
 A iuvene et cupido credatur reddita virgo ?
 Unde hoc conpererim tam bene, quaeris ? Amo. 130

Vim licet appelles et culpam nomine velas :
Quae totiens rapta est, praebuit ipsa rapi.
At manet Oenone fallenti casta marito :
Et poteras falli legibus ipse tuis.
Me Satyri celeres—silvis ego tecta latebam— 135
Quaesierunt rapido, turba proterva, pede,
Cornigerumque caput pinu praecinctus acuta
Faunus, in immensis qua tumet Ida iugis.
Me fide conspicuus Troiae munitor amavit, 139
Admisitque meas ad sua dona manus. 146
Quaecumque herba potens ad opem radixque medendi
Utilis in toto nascitur orbe, mea est.
Me miseram, quod amor non est medicabilis herbis !
Deficior prudens artis ab arte mea. 150
Ipse repertor opis vaccas pavisse Pheraeas
Fertur et e nostro saucius igne fuit.
Quod nec graminibus tellus fecunda creandis,
Nec deus, auxilium tu mihi ferre potes.
Et potes, et merui. Dignae miserere puellae ! 155
Non ego cum Danaïs arma cruenta fero :
Sed tua sum tecumque fui puerilibus annis,
Et tua, quod superest temporis, esse precor.

P. OVIDI NASONIS HEROIDES.

XII.

MEDEA IASONI.

AT tibi Colchorum—memini—regina vacavi,
 Ars mea cum peteres ut tibi ferret opem !
 Tunc quae dispensant mortalia fata sorores
 Debuerant fusos evoluisse meos ;
 Tum potui Medea mori bene. Quidquid ab illo 5
 Produxi vitae tempore, poena fuit.
 Ei mihi ! cur umquam iuvenalibus acta lacertis
 Phrixeam petiit Pelias arbor ovem ?
 Cur umquam Colchi Magnetida vidimus Argo,
 Turbaque Phasiacam Graia bibistis aquam ? 10
 Cur mihi plus aequo flavi placuere capilli
 Et decor et linguae gratia ficta tuae ?
 Aut semel in nostras quoniam nova puppis harenas
 Venerat audacis attuleratque viros,
 Isset anhelatos non praemedicatus in ignes 15
 Immemor Aesonides oraque ad usta boum !
 Semina iecisset, totidem sevisset et hostes,
 Ut caderet cultu cultor ab ipse suo !
 Quantum perfidiae tecum, scelerate, perisset,
 Dempta forent capiti quam mala multa meo ! 20
 Est aliqua ingrato meritum exprobrare voluptas ;
 Hac fruar, haec de te gaudia sola feram.
 Iussus inexpertam Colchos advertere puppim
 Intrasti patriae regna beata meae.
 Hoc illic Medea fui, nova nupta quod hic est : 25

Quam pater est illi, tam mihi dives erat.
Hic Ephyren bimarem, Scythia tenuis ille nivosa
Omne tenet, Ponti qua plaga laeva iacet.
Accipit hospitio iuvenes Aeeta Pelasgos,
Et premitis pictos corpora Graia toros. 30
Tunc ego te vidi ; tunc coepi scire, quis esses.
Illa fuit mentis prima ruina meae.
Et vidi et perii. Nec notis ignibus arsi,
Ardet ut ad magnos pinea taeda deos.
Et formosus eras, et me mea fata trahebant : 35
Abstulerant oculi lumina nostra tui.
Perfide, sensisti. Quis enim bene celat amorem ?
Eminet indicio prodita flamma suo.
Dicitur interea tibi lex, ut dura ferorum
Insolito premeres vomere colla boum. 40
Martis erant tauri plus quam per cornua saevi,
Quorum terribilis spiritus ignis erat :
Aere pedes solidi, praetentaque naribus aera,
Nigra per adflatus haec quoque facta suos.
Semina praeterea populos genitura iuberis 45
Spargere devota lata per arva manu,
Qui peterent natis secum tua corpora telis :
Illa est agricolae mes-sis iniqua suo.
Lumina custodis succumbere nescia somno
Ultimus est aliqua decipere arte labor. 50
Dixerat Aeetes. Maesti consurgitis omnes,
Mensaque purpureos deserit alta toros.
Quam tibi nunc longe regnum dotale Creusae
Et socer et magni nata Creontis erat ?
Tristis abis. Oculis abeuntem prosequor udis, 55
Et dixit tenui murmure lingua : “vale !”
Ut positum tetigi thalamo male saucia lectum,
Acta est per lacrimas nox mihi, quanta fuit.
Ante oculos taurique meos segetesque nefandae,
Ante meos oculos pervigil anguis erat. 60

Hinc amor, hinc timor est. Ipsum timor auget amorem.

Mane erat, et thalamo cara recepta soror,
Disiectamque comas aversaque in ora iacentem
Invenit, et lacrimis omnia plena meis.
Orat opem Minyis. Petit altera, et altera habebat. 65

Aesonio iuveni, quod rogat illa, damus.
Est nemus et piceis et frondibus ilicis atrum,
Vix illuc radiis solis adire licet.

Sunt in eo—fuerant certe—delubra Dianae:
Aurea barbarica stat dea facta manu. 70

Noscis, an exciderunt mecum loca? Venimus illuc:
Orsus es infido sic prior ore loqui:

“Ius tibi et arbitrium nostrae fortuna salutis
Tradidit, inque tua est vitaeque morsque manu.
Perdere posse sat est, siquem iuvet ipsa potestas: 75
Sed tibi servatus gloria maior ero.

Per mala nostra precor, quorum potes esse levamen,
Per genus et numen cuncta videntis avi,
Per triplicis vultus arcanaque sacra Dianae
Et si forte aliquos gens habet ista deos: 80

O virgo, miserere mei, miserere meorum:
Effice me meritis tempus in omne tuum!

Quodsi forte virum non dedignare Pelasgum,—
Sed mihi tam faciles unde meosque deos?—

Spiritus ante meus tennes vanescat in auras, 85
Quam thalamo, nisi tu, nupta sit ulla meo:

Conscia sit Iuno, sacris praefecta maritis,
Et dea, marmorea cuius in aede sumus!”

Haec animun—et quota pars haec sunt?—movere puellae
Simplicis, et dextrae dextera iuncta meae. 90

Vidi etiam lacrimas; an et ars est fraudis in illis?
Sic cito sum verbis capta puella tuis.

Iungis et aripedes inadusto corpore tauros
Et solidam iusso vomere findis humum.

Arva venenatis pro semine dentibus imple: 95

Nascitur et gladios scutaque miles habet.
 Ipsa ego, quae dederam medicamina, pallida sedi,
 Cum vidi, subitos arma tenere viros:
 Donec terrigenae—facinus mirabile!—fratres
 Inter se strictas conseruere manus. 100
 Insopor ecce vigil squamis crepitantibus horrens
 Sibilat, et torto pectore verrit humum.
 Dotis opes ubi erant? ubi erat tibi regia coniunx,
 Quique maris gemini distinet Isthmos aquas?
 Illa ego, quae tibi sum nunc denique barbara facta, 105
 Nunc tibi sum pauper, nunc tibi visa nocens,
 Flammea subduxi medicato lumina somno,
 Et tibi, quae raperes, vellera tuta dedi.
 Proditus est genitor, regnum patriamque reliqui,
 Munus in exilio quodlibet esse tuli, 110
 Virginitas facta est peregrini praeda latronis,
 Optima cum cara matre relicta soror.
 At non te fugiens sine me, germane, reliqui.
 Deficit hoc uno littera nostra loco.
 Quod facere ausa mea est, non audet scribere dextra. 115
 Sic ego, sed tecum, dilaceranda fui.
 Nec tamen extimui—quid enim post illa timerem?—
 Credere me pelago femina, iamque nocens.
 Numen ubi est? ubi di? Meritas subeamus in alto
 Tu fraudis poenas, credulitatis ego. 120
 Compressos utinam Symplegades elisissent,
 Nostraque adhaerent ossibus ossa tuis,
 Aut nos Scylla rapax canibus misisset edendos!
 Debuit ingratis Scylla nocere viris.
 Quaeque vomit totidem fluctus totidemque resorbet, 125
 Nos quoque Trinacriae subposuisset aquae!
 Sospes ad Haemcnias victorque reverteris urbes:
 Ponitur ad patrios aurea lana deos.
 Quid referam Peliae natas pietate nocentes
 Caesaque virginea membra paterna manu? 130

Ut culpent alii, tibi me laudare necesse est,

Pro quo sum totiens esse coacta nocens.

Ausus es—o iusto desunt sua verba dolori !—

Ausus es, “Aesonia,” dicere, “cede domo !”

Inssa domo cessi, natis comitata duobus 135

Et, qui me sequitur semper, amore tui.

Ut subito nostras Hymen cantatus ad aures

Venit, et accenso lampades igne micant,

Tibiaque effundit socialia carmina vobis,

At mihi funerea flebiliora tuba, 140

Pertimui nec adhuc tantum scelus esse putabam :

Sed tamen in toto pectore frigus erat.

Turba ruunt et, “Hymen,” clamant, “Hymenaeae,”
frequenter :

Quo propior vox haec, hoc mihi peius erat.

Diversi flebant servi lacrimasque tegebant. 145

Quis vellet tanti nuntius esse mali ?

Me quoque, quidquid erat, potius nescire iuvabat :

Sed tamquam scirem, mens mea tristis erat.

Cum clamore Pheres iussus studioque videndi

Constitit ad geminae limina prima foris, 150

“Hinc mihi, mater, abi ! Pompam pater,” inquit, “Iason

Ducit et adiunctos aureus urguet equos.”

Protinus abscissa planxi mea pectora veste,

Tuta nec a digitis ora fuere meis,

Ire animus mediae suadebat in agmina turbae 155

Sertaque compositis demere rapta comis.

Vix me continui, quin sic laniata capillos

Clamarem, “meus est,” iniceremque manus.

Laese pater, gaude ; Colchi gaudete relict !

Inferias, umbrae fratris, habete, mei ! 160

Deseror, amissis regno patriaue domoque,

Coniuge, qui nobis omnia solus erat.

Serpentis igitur potui taurosque furentes,

Unum non potui perdomuisse virum.

- Quaeque feros repuli doctis medicatibus ignes, 165
Non valeo flammās effugere ipsa meas.
Ipsi me cantus, herbaeque artesque relinquunt.
Nil dea, nil Hecates sacra potentis agunt.
Non mihi grata dies, noctes vigilantur amarae,
Et tener a misero pectore somnus abit. 170
Quae me non possum, potui sopire draconem.
Utilior cuivis quam mihi cura mea est.
Quos ego servavi, paelex amplectitur artus,
Et nostri fructus illa laboris habet.
Forsitan et, stultae dum te iactare maritae 175
Quaeris et iniustis auribus apta loqui,
In faciem moresque meos nova crimina fingas.
Rideat et vitiis laeta sit illa meis.
Rideat et Tyrio iaceat sublimis in ostro :
Flebit et ardores vincet adusta meos ! 180
Dum ferrum flammaeque aderunt sucusque veneni,
Hostis Medae nullus inultus erit.
Quodsi forte preces praecordia ferrea tangunt,
Nunc animis audi verba minora meis.
Tam tibi sum supplex, quam tu mihi saepe fuisti : 185
Nec moror ante tuos procubuisse pedes.
Si tibi sum vilis, communis respice natos :
Saeviet in partus dira noverca meos.
Et nimium similes tibi sunt, et imagine tangor,
Et quotiens video, lumina nostra madent. 190
Per superos oro, per avitae lumina flammae,
Per meritum et natos, pignora nostra, duos :
Redde torum, pro quo tot res insana reliqui ;
Adde fidem dictis auxiliumque refer.
Non ego te imploro contra taurosque virosque, 195
Utque tua serpens victa quiescat ope :
Te peto, quem merui, quem nobis ipse dedisti,
Cum quo sum pariter facta parente parens.
Dos ubi sit, quaeris ? Campo numeravimus illo,

- Qui tibi laturo vellus arandus erat. 200
Aureus ille aries villo spectabilis alto,
Dos mea. "Quam," dicam si tibi, "redde," neges.
Dos mea tu sospes, dos est mea Graia iuventus.
I nunc, Sisypbias, improbe, confer opes.
Quod vivis, quod habes nuptam socerumque potentis, 205
Hoc ipsum, ingratus quod potes esse, meum est.
Quos equidem actutum—sed quid praedicere poenam
Attinet? ingentis parturit ira minas.
Quo feret ira, sequar. Facti fortasse pigebit:
Et piget infido consuluisse viro. 210
Viderit ista deus, qui nunc mea pectora versat.
Nescio quid certe mens mea maius agit.

NOTES.

Proper names of any importance, when not mentioned in the notes, will be found in the Index.

An obelus (†) prefixed to a word denotes that the reading is doubtful.

I.

PENELOPE TO ULYSSES.

PREFACE.

ULYSSES—or, as Ovid spells it, Ulixes—is the Latin name for the hero known to the Greeks as Odysseus. He is the chief figure in the *Odyssey* of Homer, as Achilles is in Homer's *Iliad*; the two being the most famous of the Grecian warriors in the Trojan Legend (see Index, *s.v.*, PARIS and TROIA).

Ulysses was king of Ithāca, a small island off the western shores of Northern Greece. His father, Laërtes, was already an old man before Ulysses left his home to join the host which sailed against Troy; and had already resigned the kingship to his son. Already, too, Ulysses had married Pēnēlōpe, the daughter of Icarius, and was the father of a son named Tēlēmāchus.

For ten years Ulysses remained before Troy in the camp of the Greeks—Ovid styles them (as does Homer) Danāi (*v.* 3), Achīvi (*v.* 21), and Argolīci (*v.* 25)—distinguishing himself by many deeds of daring and subtlety, so as to earn the reputation of being most crafty of all the Greeks. He it was who, with Diomēdes, surprised the camp of Rhesus, slew that prince, and carried off the horses which were fated, had they once drunk of the Trojan river Xanthus, to thwart all the efforts of the Greeks and to save Troy. He it was who detected and slew Dolon, the Trojan spy, in the Grecian camp. And he it was who designed the Wooden Horse and arranged the plot whereby Troy was at length captured, being himself one of the “forlorn hope” concealed within the Horse's frame.

After ten years Troy fell, and the Grecian chieftains sailed each

for his home. But Ulysses had offended Neptune, god of the sea, and in revenge that god persecuted him and drove him from place to place. His adventures with the Cyclops Polyphēmus, with Acōlus, king of the Winds, with the Laestrygonian cannibals, with the enchantress Circē in Aeaea, with the whirlpool Charybdis and the rocks of Scylla, with the sacred oxen of the Sun in the isle of Thrinacia, with the nymph Calypso in Ogygia, and with the Phaeacians, by whom he was at length set ashore upon his own land of Ithaca—these form the matter of one-half of the *Odyssey*.

Meantime in Ithaca it was unknown whether he was alive or dead. Many believed him lost, and the neighbouring chieftains, anxious to secure his wealth and his kingdom, importuned Penelope to take another husband. She refused them all, but as the years went on her refusal grew more and more difficult to maintain. In vain she sent her son Telemachus, now grown to manhood, to search for her lost husband: no tidings of him could be heard; the suitors made his palace their home, feasted upon his flocks, and wasted his substance. Penelope was able to protect herself only by a ruse: she promised to wed one or other of her suitors so soon as she had completed the weaving of a certain robe; but nightly she unravelled most of what had been woven in the daytime, and so postponed the completion of her task.

At last, at the expiry of ten years of wandering, and full twenty years after his departure for Troy, Ulysses reached his home again. Uncertain how things had gone in his absence, he dared not at first declare himself openly: he entered the palace in the disguise of a beggar, and it was only after several days that he ventured (with the help of his son, his faithful swineherd Eumaeus, and his neatherd Philoetius, and under the protection of his patron-goddess Minerva) to drive the suitors out and recover his kingdom.

This *Epistle* purports to be written by Penelope during the latter years of her husband's absence. She tells how anxious she is, and has been, for his safety; how she has sought in vain for news of him; how the suitors make life unbearable to her; and how defenceless she is, with her few faithful friends, amongst so many that are against her. She begs him, for her own sake and for the sake of his old father and of his young son, to return and protect her and them.

ARGUMENT.—Vv. 1-38. *Ulysses, why do you not come back to me, now that the war with Troy is ended? Troy! O that there had never been a Paris or a Troy! I am weary of waiting for you!*

While the war yet lasted, I trembled for your safety, and all rumours that came to me from Troy were but fresh food for my apprehensions. You went unscathed through all those years. Why came you not home with the rest of the heroes? They tell me of your deeds at Troy, but none can tell me where you are—not even your son can find news of you.

[Refer to the Index for Achilles, Antilochus, Hector, Patroclus, Telemachus, Telemachus, Troia.]

1. *hanc*: sc. *epistolam*. The ellipsis is very unusual; hence the conjectural reading *haec* (accusative plural), "these words," i.e., "this letter." *lento*: "who are still lingering." The word properly means "bending" or "pliant"; hence "tough" or "reluctant" like a withy; and finally "sluggish" or "dilatatory," as here. *tibi*: this use of the dative is poetic; prose would require *ad te*. For the vocative *Ulixē*, see Appendix 1.

2. *rescribas*: concessive subjunctive—"though you write me no answer back." Such a subjunctive is usually introduced by *ut* (e.g., v. 116) or *quamvis*, but is not seldom found without any introductory conjunction. *ipse*: "in person." The word may frequently be rendered by this or some similar adverbial phrase.

3. *iacet*: "lies low," "is fallen." *Danaï*: equivalent to "Grecian"; see Index, s.v. DANAI.

4. *tanti*: locative (sometimes called genitive) of value, "worth so great a price." In this usage the locative denotes *where* in an imaginary scale of values a thing is placed. The meaning is that the conquest of Troy was scarcely worth so much sorrow and bloodshed as it cost.

5. *utinam*: used with the pluperfect subjunctive *utinam* expresses a wish that something had been otherwise than it was in the past. *Lacedaemona*: Greek accusative singular of *Lacedaemon*; see Appendix 1. *classe*: "on shipboard," lit. "by means of a fleet," ablative of the instrument.

6. *adulter*: Paris, who carried off Helen, the wife of Menelaus, and so brought about the Trojan war. Had he been drowned at sea, while sailing from Troy to Sparta (Lacedaemon), the war would never have occurred.

7. *iacuissem*: "for (if that had been his fate) I should never have lain." The mood is that of the apodosis (result-clause) of a conditional sentence in which the condition is one that was not fulfilled in the past; but the protasis (*if*-clause) is here suppressed. So *quererer* and *lassasset* below. The difference in the tenses must be noticed: *iacuissem* = "I should have lain" (in the past); *quererer* = "I should be complaining" (in the present).

8. *ire . . . dies*: accusative and infinitive depending on *quererer*, *queri* denoting "to say complainingly." *Tardos* is part of the predicate, and should be rendered by an English adverb.

9. *mihi*: the dative is here used in a possessive sense and is to be joined closely with *manus*. *quaerenti*: the use of *quaerere* with

the infinitive (here *fallere*) in the sense of "to endeavour" is confined to poetry. *fallere*: so we speak of "beguiling" time, *i.e.*, filling it up so that we forget to notice its length.

10. *pendula*: the foundation or "warp" (*tela*) consisted of the vertical threads in a fabric *hung down* from a beam, the "woof" (cross-threads) being plaited into it by means of a shuttle passed from side to side. The allusion is to the robe which Penelope alternately wove and unwove by day and night. See the Preface to this Epistle.

11. *veris*: *sc. periculis*, ablative of the standard of comparison.

12. *timoris*: *plenus*, and similar words denoting fulness, take either genitive or ablative of the object.

13. *Troas*: Greek accusative plural of *Trōs*. Hence the quantity of the final syllable (*Trōās*).

14. *in*: "at," "at the mention of." *Hectoreo*: see Index, *s.v.* HECTOR.

15. *quis*: the indefinite pronoun, used regularly only after *si* (*sive, seu*), *nisi*, *ne*, *num*, *cum*, and *quando*. *Antilochum . . . victum*: literally "Antilochus defeated," *i.e.*, "the defeat of Antilochus." Notice this idiom, in which a concrete substantive and perfect participle together form a phrase which is represented in English by an expression abstract in form. For the event, see Index, *s.v.* ANTILOCHUS.

16. *nostri*: "mine." *Noster* is often used for *meus*, *nos* for *ego*, etc.

17. *Menoetiaden*: Greek accusative singular of *Menoetiades*, which is a patronymic substantive (*i.e.*, one expressing son-ship or descent) formed from *Menoetius*. Such substantives usually end in *-ādēs*, *-iādēs*, *-idēs*, or *-idēs*, if masculine. The "son of Menoetius" is Patroclus, *q.v.* Index. *falsis*: because the armour was not his own, but was borrowed from his friend Achilles.

18. *successu*: the customary case after *careo* and similar words signifying want of a thing. Ulysses was notorious as the most crafty of the Greeks, and Penelope wept to think that wit might fail even him at last, as it had failed Patroclus. The construction of *posse* is like that of *ire* in *v. 8*.

19. *Lyciam*: *Lycius*, *-a*, *-um* means "of Lycia," *q.v.* Index. The "Lycian spear" is that of Sarpēdon, king of Lycia, who slew Tlepolemus. *tepefecerat*: the clause, though expressed as a principal sentence, is in effect subordinate to that of the following line, and may be so translated. We have the same idiom—parataxis (or co-ordination) instead of hypotaxis (or subordination)—in English. The pluperfect tense is here used because the event was already past when related to Penelope.

20. *novata*: because she dreaded a similar fate for Ulysses.

21. *castris . . . Achivis*: local ablative, which in prose would require the preposition *in*.

22. *amantis*: *i.e.*, of Penelope. The adjective is grammatically in agreement with the genitive of the personal pronoun (*mei*) involved in the corresponding possessive adjective (*meum*) which is

easily understood with *pectus*. So we may say *sermo vester disputantium*, "your talk when you are arguing."

23. *amori*: distinguish *consulere aliquem*, "to ask a person's advice," and *consulere alieni*, "to take measures for a person's good." *Aequus* means primarily "level" or "even"; hence "equitable" or "fair"; and finally "kind." Penelope means to say: the gods have taken care that the purity of my love shall be rewarded, for they have kept my husband safe through all the years of war at Troy.

24. *sospite . . . viro*: ablative of attendant circumstances (ablative absolute). It may here be translated by a principal sentence, "and still my husband is safe."

25. *fumant*: *i.e.*, with the smoke of burnt-sacrifices offered in honour of the chieftains' return.

26. *barbara praeda*: "spoils won from the barbarians," *i.e.*, from the Trojans. The later Greeks gave the name of *barbarus* to any one who spoke a language other than their own, and therefore to the Trojans. Ovid is merely borrowing a Greek expression.

27. *ferunt*: "receive." The matrons thank the nymphs for the preservation of their husbands.

28. *illi*: *sc. mariti*. *canunt*: "are hymning the fortunes of Troy that have been vanquished by their own," *i.e.*, are telling how they vanquished Troy. *Canere* is used of any solemn utterance, and possibly here hints at Epic poems, such as the *Iliad* of Homer, in which minstrels at great chieftains' banquets told of the Trojan war.

29. *†laeti*: this is a conjecture; the MS. reading is *iusti*, which must be explained as meaning "judicial," "severe."

30. *pendet ab ore*: we say "hangs on the lips," *i.e.*, listens attentively to.

31. *posita . . . mensa*: "on the table that is set before him." The speaker illustrates his story by dipping his finger in his wine and with it tracing upon the table plans of the siege, the battles, etc. The words *Hac ibat . . . equos* are quoted in his own words from his story.

33. *hac*: *sc. via*, "in this direction."

35. *Aeacides*: Achilles. The word is a patronymic (see on *v. 17*) formed from the name of his grandfather Aeacus. *tendebat*: *sc. tabernaculum*. *Tendere* is often used in the sense of "to pitch one's tent," "to camp," the direct object being suppressed.

36. *admissos*: *admittere equum* is "to give rein" to one's horse, "to put him to the gallop." In this case the steeds of Achilles were further frightened by the corpse they were dragging behind them.

37. *omnia*: the order is—*namque senior Nestor rettulerat omnia tuo gnato, misso quaerere te, at ille (gnatus rettulit omnia) mihi*. *senior*: often used without any comparative force, "elderly." Nestor had outlived three generations. *tuo . . . gnato*: Telemachus. *quaerere misso*; "sent to seek for thee," the infinitive expressing purpose. Such a usage is inadmissible in Latin prose, which would require either (1) the subjunctive with *ut* or *qui*; (2) the gerundive with *ad*, *causa*, or *gratia*; or (3) the supine in *-um*. Originally

however the infinitive was in most of its forms a substantive in the dative case, and could be used, like other substantives in that case, to express purpose (e.g., *Hunc sibi domicilio locum delegerunt*, "They chose this place for their abode"). This usage was lost in literary prose, but survived probably in ordinary speech, and is not rare in poetry, where its occurrence may be due to imitation of Greek, in which the same usage is common. Thus we have in Horace, *Fruges consumere nati*, "Born to eat the fruits of the earth."

ARGUMENT.—*Vv. 39-80. I heard how you risked your life to slay Rhesus, and it made me shudder again. Why do you not come back to me, now that the war is ended? None brings me news of you, nor can I hear aught of you for all my efforts. I have sent even to Pylos and to Sparta, but in vain. Oh! I wish that Troy were yet untaken: I should at least know where you are! And I am a fool to talk so wildly—perhaps even now you are dallying with another love, and jesting of your homely wife here in Ithaca!*

[Refer to the Index for Dolon, Nestor, Phrygia, Pylos, Rhesus, Telemachus.]

39. *Dolona*: Greek accusative singular. Cp. *Lacedaemona*, v. 5. For the translation of the substantives and participle, see on *victum*, v. 15. In this and the preceding line *refero* is constructed with an object-accusative. In the next line it takes an object-clause in the form of a dependent question introduced by *ut*, "how."

40. *hic . . . ille*: commonly when thus conjoined *hic* means "the latter," *ille* "the former." Here however the reverse is the case, and a similar inversion is not rare. †*dolo*: this word does not form the required antithesis to *somno*; *vigil*, "wide-awake," has been suggested as an emendation.

41. *tuorum*: the normal object-genitive after a word signifying remembrance or forgetfulness; cp. *mei*, v. 44.

42. *Thracia*: from the adjective *Thracius* (-a, -um), "Thracian." The camp of Rhesus is meant, Rhesus being king of a Thracian tribe.

43. *uno*: Diomedes.

44. *eras . . . ante*: "you used to be in the old days." *Ante* is adverbial. Penelope means that out of affection for her Ulysses had been used to take greater care of himself.

45. *usque . . . dum*: "all the time until," i.e., during the whole of the story as it was told to her. *micuere*: "throbbed," "heaved rapidly"; the commoner meaning "to glitter" arises from the fact that whatever quivers or moves rapidly seems to twinkle.

46. *dictus es*: sc. by him who told the story (*aliquis*, v. 31). *Ismariis*: the adjective is derived from *Ismārus*, the name of a town near the coast of Thrace. It is here used with the meaning of "Thracian," and the horses meant are, of course, those of Rhesus. Cp. v. 42, note, and see Index, s.v. RHESUS. The ablative *equis* is instrumental. *isse*: perfect infinitive of *ire*, "to go."

47. *vestris*: not equivalent to *tuis* (*i.e.*, Ulysses'), but addressed to all the Greeks at Troy, "your right hands, ye Greeks." *disiecta* . . . *Ilios*: "the rasing of Troy"; see note on v. 15. *Ilios* is, of course, nominative. On the other hand, in the next line *solum* is accusative, the full construction being *quid mihi prodest id esse solum* (accus. and infin.) *quod murus fuit*?

50. *dempto fine*: "without end," *i.e.*, "for all time." *carendus*: *carere* ("to be without") does not admit a direct object in the accusative; it is therefore regarded as an intransitive verb, and is commonly so constructed. Accordingly, we should expect *carendum est mihi viro* (lit. "there is for me a going-without my husband," *i.e.*, "I must go without my husband"), *carendum* being the gerund; for the rule is that only *transitive* verbs have a *gerundive*. Other intransitive verbs from which gerundives are formed are *utor*, *fruo*, *fungor*, and *potior*; the reason being that these verbs in old Latin took an accusative of the direct object, *i.e.*, were transitive verbs.

51. *aliis . . . mihi*: dative of the person judging, *i.e.*, of the person whose point of view is assumed, "in others' eyes," or "so far as others are concerned."

52. *incola*: "which the conqueror (*i.e.*, the Greek), as settler, ploughs with the ox he has taken from her."

55. *virum*: some substantives of the first and second declensions make the genitive plural in *-um* (as well as in *-arum* or *-orum*), this being an older form of inflexion, parallel to *-um* of the third declension. Chief amongst such substantives are *vir*, *deus*, and *divus*, with patronymics (v. 17, note) and names of peoples.

57. *victor*: "though conqueror of Troy." The words *scire mihi* depend on *licet*, while the two clauses *quæ* (sc. *sit*) *causa morandi* and *in quo lateas orbe* are indirect questions depending upon *scire*. Hence the subjunctive mood.

58. *quo . . . orbe*: "in what land."

59. *puppm*: *sitis*, "thirst," and *tussis*, "cough," always end in *-im* in the accusative singular; *navis*, *puppis*, and a few other words end in *-im* or *-em*.

60. *mihi*: "by me," dative of the agent. This construction is usual with the gerund and gerundive, and is not infrequent with the perfect participle (as here); with other parts of the verb the construction is rare, and is confined to poetry and late prose. *multa*: the active construction being *illum multa rogo*, "I ask him many questions," the corresponding passive is *ille multa rogatur*, the accusative of the internal object (*multa*) being retained.

61. *quamque*: *i.e.*, *et quam*. The order is: (*et*) *charta traditur huic, quam tibi reddat, si modo te usquam viderit. reddat*: the clause expresses purpose, and hence the mood. *viderit*: the rule is that any *indicative* in a dependent clause referring to future time must be either future or future-perfect.

62. *huic*: *i.e.*, the *quisquis* of v. 59. † For *notata*, "marked," *i.e.*, "written," there is a variant reading *novata*, "renewed," *i.e.*, "newly written," "a fresh letter."

63 **Pylon** : "to Pylos." For the form, see Appendix 1. The accusative is the case used to denote the goal of motion, and if the substantive is the name of a town, no preposition is required ; cp. *Sparten*, v. 65.

64. **Pylo** : "from Pylos." No preposition is used with the ablative of names of towns when "motion from" is expressed.

65. **Sparten** : see on v. 63, above, and for the form, see Appendix 1. **veri** : objective genitive ; the neuter of the adjective here does duty for an abstract substantive, "the truth." This usage is frequent with adjectives declined like substantives of the first and second declensions, but rare with others.

67. **utilius starent** : "twere better if Phœbus' walls were standing." In effect, though not in form, the line is a complete conditional sentence, *utilius erat si starent*. **moenia Phœbi** : the walls of Troy were said to have been built for King Laomœdon by Neptune, while Apollo (here called Phœbus) tended sheep in the neighbourhood, this being the penance imposed on these two deities for having offended Jupiter. Here, however, as elsewhere, Apollo is represented as the builder of the walls.

68. **irascor** : a parenthetical exclamation, *i.e.*, independent of the lines preceding and following. Penelope means that even while declaring that she wishes that Troy were still unconquered she is ashamed and vexed with herself for such a wish. **levis** : "fickle," "changeable." *Votis* is dative of the indirect object with *irascor*.

69. **scirem** : potential, *i.e.*, standing as apodosis (result-clause) in a conditional sentence of which the protasis (*if*-clause) is suppressed. If expressed it would be *si starent moenia Phœbi*. So with *timerem* and *foret*. **pugnares** : subjunctive of dependent question.

70. **querela** : her complaints about her husband's absence would be shared with many another woman's complaints to the same effect.

71. **quid timeam** : "what I am to fear." The subjunctive is primarily dubitative or deliberative, *e.g.*, *quid timeam* ? "what am I to fear ?" and secondarily an indirect question depending on *ignoro*.

72. **in curas** : "for my anxieties." The preposition *in* with the accusative often expresses the result or intended result of the action of a verb. The meaning is, "I have a wide field (*i.e.*, plenty of opportunities) for exercising my imagination and so making myself miserable."

75. **quae . . . est** : "such is the wantonness of your kind," or "of you men." The relative *qui*, *quae*, *quod* is often thus idiomatically used, and agrees in number and gender with the subject of the clause ; *e.g.*, *Qui meus amor in te est*, "such is my love for you." In these expressions the antecedent is the idea contained in the principal sentence (here *esse . . . potes*).

76. **peregrino . . . amore** : "an alien love," *i.e.*, love for a foreign woman.

77. **narres** : *forsitan* requires to be followed by the subjunctive

in the best Latin; in poetry the indicative is also used. *Forsitan* is compounded of *fors* + *sit* + *an*, and means "there is a chance that," "perhaps." *quam*: "how," introducing a dependent question; hence the mood of *sit*.

78. *quae . . . rudes*: "who leaves everything but her wools unrefined." Spinning was *the* task of women in early times, and while to neglect it was the mark of degenerate morals, yet to attend too closely to it was also a mark of rusticity or homeliness. *Sinat* is subjunctive because the description is not Penelope's own, but is part of what Ulysses is supposed to say, *i.e.*, is virtually oblique.

79. *fallar*: optative subjunctive, *i.e.*, expressing a wish; so also *vanescat* and *velis*. *crimen*: here used in its primary sense of an "indictment," "charge." The meaning of "crime" or "sin" is secondary, and is rare in classical Latin.

80. *revertendi*: genitive of reference, denoting that in point of which the adjective (*liber*) is applicable, "free in respect of returning," "at liberty to return," to Penelope.

ARGUMENT.—*Vv.* 81—end. *My life here is a life of difficulties. hosts of suitors crowd about me, and even my own father would have me marry again. Your house, your substance, is eaten up by haughty lordlings; and there are but three of us to withstand them all—three weaklings, and a menial or two—and Telemachus is not yet fit to play the man. Come home, husband, and protect us! Come home and suffer your old father to die in peace! Come home, although when you come you will find me grown an old woman, so long have you been absent.*

[Refer to the Index for *Laertes*.]

82. *cogit*: *cogere* here means "to urge," rather than "to compel."

83. *increpet*: the subjunctive is jussive, in semi-dependence on *licet*; *ut* might be inserted (*licet ut increpet*) without affecting the sense. *dicar*: jussive, semi-dependent on *oportet*.

85. *pietate*: her fidelity to her lost husband. *Pietas* means the "duty" of (1) man to his country; (2) man to the gods; (3) the members of a family to one another.

86. *frangitur*: "is prevailed upon." *ipse*: "of his own will."

87. *Dulichii Samii*que: to be joined with *proci*—"suitors from Dulichium and from Same." These were two islands off the coast of western Greece near Ithaca, Dulichium lying off the estuary of the river Achelōus in Acarnania, and Same being the older name for the island afterwards known as Cephallenia, now *Cefalu*. *Zacynthos*: Greek nominative singular; see Appendix 1. It is the island now called *Zante*, in the Ionian Sea.

88. *turba*: in apposition to *proci*.

89. *nullis prohibentibus*: ablative of attendant circumstances (ablative absolute), "with none to stay them."

90. *viscera nostra*: either (1) "my heart," or (2) in apposition to

opes—"thy goods (that are) our vitals, *i.e.*, our livelihood." If the first interpretation is adopted, we have here an instance of *zeugma* (Greek, "*a yoking*"), in which figure two subjects (here *viscera* and *opes*) or two objects are constructed with a verb not equally applicable to both.

91. *Medonta*: Greek accusative singular of *Medon*. The names in this and the following verse are those of some of the suitors. The accusatives depend on *referam* in v. 93.

93. *referam*: present subjunctive (deliberative). *omnis*: accusative plural. This is the original form of the accusative plural of masculine and feminine substantives and adjectives of the third declension of which the genitive plural ends in *-ium*. The ending *-es*, which is the prevailing one in the classical period and the only one found in later writers, was produced by the analogy of words that form their genitive plural in *-um*.

94. *partis*: "earned by (at the cost of) thine own blood." *Res* in this line means "property," as often.

95. *peccris . . . edendi*: "the flock that is to be eaten" is Ulysses' flock of goats and sheep.

96. *ultimus . . . pudor*: part of the predicate—"go as the crowning shame to swell your losses" (lit. "are added as the last shame"). For the force of *in* with the accusative, see on v. 72.

97. *numero*: ablative of respect, to be joined closely with *tres*. The following nominatives (*uxor . . . senex . . . puer*) analyse *tres*.

99. *mihi*: dative of the indirect object, regularly found with certain verbs of *taking away*.

100. *dum parat*: *dum*, "while" (*i.e.*, at a point of time during the period mentioned), is constructed with the present indicative even when the principal verb (as here, *ademptus est*) is in a past tense. *omnibus*: sc. *procis*. The suitors tried to prevent his going to seek news of his father.

101. *iubeant*: direct jussive, *precor* being parenthetical, *i.e.*, independent of the syntax of the sentence. The meaning of *hoc* is explained by the following words *ut . . . tuos*. *ordine*: "in due order," ablative of manner; this ablative must be accompanied by the preposition *cum* or by an epithet, except in the case of a few words, of which *ordo* is one. If "fate took its proper course," Telemachus would naturally outlive both his parents and be at their bedsides to close (*conprimere*) their eyes after death.

103. *hac faciunt*: "on this (*i.e.*, my) side are." We have the same idiom in English when we say, *e.g.*, that such and such a fact "makes" in one's favour. With *hac*, sc. *parte*. *custos boum*: the neat-herd Philoetius. *nutrix*: Ulysses' old nurse Euryclēa, who was amongst the first to recognise her master when he at last returned.

104. *cura*: abstract for concrete, "guardian," "warden." Hence the gender of *tertius*, agreeing with the *sense* rather than the word. The swineherd Eumaeus is meant, who first received Ulysses on his return and kept him for some days concealed from the suitors.

105. **ut qui sit**, etc., "unfitted as he is for war," lit. "as is natural, seeing that he is unfitted for war." In this idiomatic usage the subjunctive (here *sit*) following *ut qui* expresses cause, just as it may after *qui* alone; e.g., *O fortunate adolescens, qui tuæ virtutis Homerum præconem inveneris*, "O happy youth, seeing that thou hast found a Homer to be the herald of thy prowess."

106. **hostibus**: i.e., the suitors.

107. **vivat modo**: "if he but live." Joined with the subjunctive, *modo* means "provided that." *Vivat* is concessive subjunctive, a variety of the jussive use.

108. **erat . . . tuenda**: "should be guarded (if things were as they ought to be)." The sentence is potential, i.e., it is the apodosis of a conditional sentence of which the protasis is suppressed; cp. note on v. 7. When the condition is (as here) one that is represented as unfulfilled at the present time, the tense used is the imperfect subjunctive, but in the case of certain verbs expressing possibility, duty, etc., a past tense of the *indicative* is used in the apodosis; with these verbs must be classed *esse* with a gerund or (as here) gerundive. *illa*: sc. *aetas*, "his years, such as they are."

109. **vires . . . pellere**: so we say "strength to drive," i.e., "strength for driving," the infinitive representing a dative of purpose. See the note on *quærere*, v. 37. In prose we should have *ad pellendos inimicos*, or *ut pellam*. **tectis**: ablative of separation.

110. **venias**: optative subjunctive, expressing a wish, a variety of the jussive subjunctive. **ara**: "sanctuary," "refuge"; to harm any one who had taken refuge at an altar would be an insult to the deity to whom the altar belonged. **tuis**: dative of advantage, "for thy dear ones."

111. **sit**: optative subjunctive. **precor**: parenthetical, as in v. 101.

112. **erudiendus erat**: cp. *erat tuenda*, v. 108, note.

113. **condas**: the meaning is the same as in *conprimat*, v. 102.

114. **sustinet**: "bears up against," i.e., endures patiently the burden of age and postpones his dying until his son's return.

115. **fueram**: we say, "who was," but Penelope uses the pluperfect tense in reference to the time, still in the future, when Ulysses shall have returned. **te discedente**: the ablative absolute is equivalent to a temporal clause, "when you were leaving me."

116. **ut venias**: concessive, "although you come"; hence the subjunctive mood. With *facta*, sc. *esse*, "shall seem to have turned into an old woman."

V.

OENONE TO PARIS.

PREFACE.

Priāmus and **Hecūba** were king and queen of **Troia**. When about to become a mother Hecuba dreamed that she gave birth to a firebrand; and when she took counsel as to the meaning of her dream she was warned that the son who was on point to be born would be the ruin of Troy and the Trojans.

To avoid the fulfilment of the prophecy, his parents resolved that the child should not live, and ordered him to be exposed to the wild beasts on the slopes of Mount Ida. There he was found, and reared by shepherds of the royal flocks, and as one of them he grew to manhood. His name was **Alexander**, or as he was more commonly called, **Paris**.

Oenōnē was a nymph, daughter of the river-god **Cebren** (v. 10), and Mount Ida was her haunt. There she met **Paris**, and wedded him.

Now there was a dispute amongst the great goddesses—**Juno** and **Minerva** and **Venus**—as to which was the fairest (v. 35); and they put the decision in the hands of the handsome shepherd **Paris**. Each endeavoured to gain the umpire's favour in her own way, but **Venus** prevailed, for she promised to reward him with the fairest wife in Greece if he would decide in her favour. And so he did, and from that day forth **Juno**, in jealousy, hated and persecuted the nation of the Trojans; and **Paris** had his reward in being bidden to sail to **Sparta**, where **Venus** would give over to him **Hēlēnē** (v. 75), the fairest woman in Greece, the wife of **Mēnēlāus** (v. 105), **Sparta's** king.

Menelaus was the younger brother of **Agāmemnōn**, for both were sons of **Atrēus** (v. 101). **Agamemnon** was the mightier monarch: his throne was in **Mycēnae**, the great capital of **Argolis**; under his command there came against **Troy** the fleets and armies of all Greece to avenge the insult done to king **Menelaus**, and to recover the lost **Helen**.

And so it was that **Paris** brought ruin upon **Troy**; for by this time

he had been recognised by his parents as the child whom they had exposed, and had been acknowledged as their son. He came back to Troy with his stolen bride, and at his heels came the host of Greeks, who after ten years took and burnt the city.

The judgment of Paris was the end of Oenone's happiness. In vain she strove to prevent her lover's going to Greece; neither her entreaties, nor the sinister presages of his sister *Cassandra* (v. 113), availed to prevent it. He left her broken-hearted.

This epistle purports to be addressed to Paris when now he has reached Troy again with his bride. It is Oenone's last appeal to her faithless lover. She reminds him of their love in the past, and recalls the whole story of events until his return; she upbraids him for his disloyalty, and seeks to remind him of her own merits. She will forgive and forget if he will come back to her.

ARGUMENT.—*Vv. 1-48. Why has Heaven crossed the path of our love? Why do you despise me now? I am a nymph, my parentage divine, and you were but a slave when first you loved me. Think of all the pleasures we shared together in these woodlands here. How happy we were in the days when you would carve my name upon the trees, and vow your love and loyalty to me! Ah! you have broken your vows, and I have had no peace since the evil day when the three goddesses came to hear your judgment, and set you to building ships and sailing over the sea. Nay, even then you were loth to go—you loved me still!*

[Refer to the Index for Iuno, Minerva, Phrygia, Venus.]

1. *perlegis*: sc. *hanc epistolam*. *Utrum* is, as usual, omitted before the former (*perlegis*) of the two alternatives. The words *coniunx nova* allude to Helen, as do *Mycenaea manu* in v. 2.

2. *ista . . . littera*: "this letter, which you hold in your hand." The plural (*litterae*) is generally used for "an epistle"; the singular *littera* is rare in this sense, and usually means "a letter" of the alphabet. *Mycenaea*: Helen's husband Menelaus was brother of Agamemnon, king of Mycenae, leader of the Greek force sent to recover Helen.

3. *Pegasis*: "a fountain nymph," from the Greek *pēgē*, "a fountain." *celeberrima*: here used in its secondary sense of "famous." The original and more usual sense of *celeber* is "crowded," "frequented."

5. *quis deus*: *qui deus* might be expected, *quis* being commonly treated as an interrogative pronoun, and *qui* as an interrogative adjective (e.g., in the next line, *quod crimen*, not *quid*); but the rule seems to be that *quis* asks for a name, *qui* for a description.

7. *ex merito*: "in accordance with what is deserved," "deservedly." *patiare*: subjunctive of the supposed case (potential subjunctive),

used in the indefinite second person singular, answering to the similar idiom in English, "whatever you suffer," where "you" means "any one."

8. **indigno**: "to the undeserving (man)," *i.e.*, for the undeserving man to bear, dative of disadvantage.

9. **tantus**: "so exalted." When Oenone first met Paris he was but an outcast of unknown parentage and a shepherd-serf, in no way on a level with Oenone, who was a nymph, and therefore half divine.

10. **flumine**: the river (or river-god) Cebren in the Troad.

11. **Priamides**: "a son of Priam," a patronymic (*i.e.*, a substantive denoting sonship or descent) formed from *Priamus*. **absit reverentia vero**: "let fear be far from truth," *i.e.*, "let me speak the truth without fear."

12. **nubere**: *nubere* is used of the woman only. It signifies "to take the marriage veil for" another, and hence requires the dative (*seruo*). A man is said *uxorem ducere*, "to take to wife."

15. **iacentibus**: dative, *sc. nobis*, "from us as we lay." Such a dative is usual, especially in poetry, with many verbs compounded with *ab*, *de*, or *ex*, and signifying "taking away" or "keeping off."

17. **quis**: the answer to the question is of course "Oenone."

19. **maculis**: *macula* is properly a "spot" or "stain"; the word is here variously interpreted to mean either "meshes" or "knots" in the hunting-nets.

22. **legor**: Paris had carved the name of his sweetheart upon the bark of trees. As the trees rose in height, so did the name carved upon them.

24. **crescite**: addressed as an "aside" to the trees. **in titulos**: "to be a monument to me"; this use of *in* expressing the purpose is noticeable. The plural *titulos* is merely a poetical variant for the singular, like *nomina* in the preceding line. †**rite**: there is another reading, *recta*; if this is adopted, *crescite* must be taken as addressed to the name (*nomina*), and *recta*, "straight," is in agreement with *nomina*.

26. **est in qua**: inverted for *in qua est*. **nostri**: objective genitive with *memor*. The form *nostri* is used only as an objective genitive of *vos*, *nostrum* only as partitive. So with *vestri* and *vestrum* as genitives of *vos*. *Littera* is here "writing," *i.e.*, "a verse."

27. **marginē**: local ablative; in prose a preposition (*in*) would be required.

29. **poterit**: future, because dependent upon a main verb (*recurreret*) which is itself future, this being the rule with regard to dependent verbs in the indicative mood. *Oenone* is ablative here. Paris had cut upon the tree a vow that he would live without Oenone only when rivers should run up-hill—that is to say, never.

30. **Xanthi**: the Xanthus (or Scamander) was one of the two streams of the Trojan plain. The other was the Simoïs.

32. **sustinet . . . deseruisse**: "can bear to have deserted." The perfect implies that the desertion is already an old affair; the present (*sustinet*), that Paris does not even yet repent of it.

33. *illa dies* : with regard to the gender of *dies* in the singular no strict rule can be laid down, but roughly speaking it is masculine when *dies* means a period of twenty-four hours, and feminine when *dies* means "occasion," "date," "time," in a wider sense. In the plural *dies* is invariably masculine. *ab illa* : sc. *die*. It was the fatal day whereon Paris gave his Judgment on Mount Ida ; see Preface.

34. *mutati . . . amoris* : "the winter of your change of love." The genitive is that of definition—the *hiemps* and the *mutatus amor* are one and the same. Note that Latin may use an attributive past participle where English uses the corresponding abstract substantive : *mutatus amor* = "change of love."

35. *sumptis . . . armis* : "who would have been more comely had she worn her panoply" ; the ablative absolute expresses a condition.

37. *micare* : "heaved." The original meaning of *micare* is "to palpitate" or "quiver," whence its common meaning "to twinkle" or "shine."

40. *nefas* : it was *nefas* that Paris should think of going to Greece on purpose to carry off another man's wife.

41. *caesa* : sc. *est*. So *sunt* must be supplied with *sectae*.

43. *flesti* : i.e., *flevisti*. *parce negare* : *parce* is commonly constructed with an infinitive in Latin poetry, and serves to form a periphrasis for prohibition ; e.g., *parce negare* (like *noli negare*) = *ne negaveris*.

44. *praeterito* : his love for Oenone. *iste* : his love for Helen. *Praeterito* is ablative of the standard of comparison.

45. *nostros . . . flentis* : "the eyes of me weeping," equivalent to "my weeping eyes." It is idiomatic Latin to say, e.g., *meos flentis ocellos*, where the genitive agrees with a personal pronoun in the genitive case (*mei*), understood from the possessive (*meos*). It is equally idiomatic in poetry to use *noster* for *meus*. In this passage (1) *nostros* is used for *meos* ; but (2) the genitive *flentis* must be referred to a genitive personal pronoun (*mei*) logically though not grammatically involved in *nostros*. The present seems to be a unique instance of this construction. [In the parallel from Martial (vii. 51, 7) usually quoted, *absentis nostros libellos*, "books written by me who am not present," *absentes* is now read, in accordance with the requirements of the context.]

47. *vitibus ulmus* : in the vineyards of Italy the vines are still trained to grow up the stems and branches of elm-trees.

ARGUMENT.—Vv. 49-98. *How well I remember your going. I watched your vessel pass out of sight, and prayed your voyage might be fair—prayed for my own misery! Daily I watched for your return, and it was I who first sighted your sails again. I looked, and lo! I saw the evil woman's gauds upon your deck, nay, I saw you toying with her! May Helen learn what it is to feel such misery as mine! Why have you deserted me? Surely I was meet wife enough for you, meet wife even for a prince. Had you but elung to*

me, you had called down no vengeance on your people's heads! Your own kinsmen will bear me out.

[Refer to the Index for Danai, Hector, Priamus.]

49. *quererere*: 'when you complained.' The subjunctive is used because Paris' grumblings were not only the *occasion when*, but further the *reason why*, his comrades laughed (causal subjunctive).

50. *secundus*: "it was a fair wind enough." Paris complained that he was kept waiting by the wind, alleging that it was not a fair wind for his voyage to Greece; but his companions laughed at his pretence, knowing that the wind was fair enough and that Paris was only making excuses so as to be the longer with Oenone.

51. *dimissae*: sc. *mihî*.

54. *suscitat*: this and the following present tenses (vv. 51-57) are historic, *i.e.*, relate to past time graphically represented as present.

57. *celer*: we should use an adverb, "speedily"; so in v. 58. *Nereïdas*: Nereus was a sea-god, and his daughters, the *Nērēidēs* (-*um*), were nymphs of the sea. The colour of the sea (*viridis*) is transferred to the nymphs themselves; translate, "nymphs of the green sea." The word is a feminine patronymic (see on v. 11).

58. *scilicet*: "forsooth"; the word often serves to introduce a sarcasm. *in mea damna*: "to my ruin"; cp. v. 24, *in titulos*.

59. *votis*: instrumental ablative, "by help of my prayers." *alii*: dative of advantage, "for another's (*i.e.*, Helen's) benefit."

60. *pro*: "on behalf of." *blanda*: she had "coaxed" the gods and the sea-nymphs to bring her Paris safely back.

61. *impetus nativa*: "a natural eminence," *i.e.*, not one thrown up by man. *profundum*: here a substantive, "the deep."

63. *hinc*: "hence," *i.e.*, while watching from that rock. *Prima* is predicative, "I was the first to recognise."

64. *impetus ire*: "desire to go." The construction of an infinitive depending upon a substantive is for the most part found only in the case of substantives formed from verbal stems (*e.g.*, here *impetus* contains the stem of *peto*). This usage is mainly poetical, though it is occasionally found in prose; *e.g.*, Cicero has *ratio amittere*, "a reason for losing."

65. *dum moror*: *dum* in the sense of "within the time that" takes a present indicative, even when depending on a verb in historic time. *mibi*: ethic dative, a usage confined to personal pronouns; it indicates that the statement is one that concerns the person in question. A literal translation of an ethic dative is impossible: "ah me!" will serve in this passage.

67. *aura*: "before the wind," instrumental ablative; cp. *votis*, v. 59.

69. *quid enim*: *enim* is not seldom used with reference to something not expressed but understood. Expressed in full the train of thought is: "This (*viz.*, that I saw a woman on board your ship) was not enough; and yet it *ought to have been enough*, for why was I so mad as to wait longer?"

71. **sinus**: here the "folds" of Oenone's robe, falling across her bosom. To tear the dress, or beat the bosom and cheeks, was a sign of extreme grief.

75. **doleat . . . ploret**: subjunctive expressing a wish; so *ferat*, v. 76. **coninge**: as *coninxx* is an agent we should expect the preposition *a* with the ablative. Ovid occasionally uses the ablative without a preposition to express the agent; here, however, the ablative may be one of *separation*.

77. **sequantur**: consecutive (or generic) subjunctive, "such as follow"; so *destituant*.

78. **viros**: "husbands," a common meaning.

82. **nec . . . nurus**: the line stands as the subject of *tangit* ("moves me") repeated from the previous verse. **Priami**: Priam had fifty sons, and therefore possibly fifty daughters-in-law. Oenone would rank as one of them now if Paris had but been true to her, for Paris had been acknowledged as Priam's son.

83. **non tamen ut**: "not however that . . ." The English idiom here is similar to the Latin. The subjunctives are consecutive, *non* standing for *non ite est*, "it is not the case that."

84. **aut**, etc.: "or that I was a daughter-in-law to be disowned by Hecuba," i.e., one whom Hecuba, Priam's wife, would have been ashamed to acknowledge. *Hecubae* is dative of the agent, the usual case with a gerund or gerundive. It is used also with perfect participles passive, and rarely with other tenses of the passive verb, in lieu of the ablative with *a* or *ab*.

86. **possint**: consecutive subjunctive; cp. *sequantur*, v. 77. **decere**: *decet* is not always an impersonal verb; it may be used with a definite subject (as here), but only in the third person, singular or plural.

88. **purpureo**: i.e., "of a monarch," "royal," purple being the royal colour.

91. **Tyndaris**: i.e., Helen. The word is a feminine patronymic (cp. v. 57) denoting "daughter of Tyndareus."

93. **si sit . . . reddenda . . . roga**: the clause *quae . . . reddenda* stands as a protasis (*if*-clause) in a conditional sentence of which the apodosis (result-clause) is suppressed, and perhaps not even distinctly conceived; expressed it would be the object of *roga*, "ask them, if Helen is to be given up, to say so." In such sentences the conditional clause becomes in sense, though not in form, an indirect question. **Hectora**: Greek accusative singular; so also *Polydamanta* in v. 94. See Appendix 1.

94. **cum Deiphobo Polydamanta**: Polydāmas was, next to Hector, the stoutest warrior of the Trojans and their best adviser. Deiphōbus, like Hector, was a brother of Paris.

95. **suadeat**: subjunctive of indirect question, *consulo* taking the construction of a verb of asking.

96. **quis**: dative plural of *quis*; the quantity is long (*quīs*).

97. **turpe**: this couplet (vv. 97, 98) gives the gist of what Hector and the rest might be supposed to say if questioned as to what they

thought of Paris' conduct. *Turpe rudimentum* (sc. *est*) forms the predicate to which the infinitive clause *patriae praepondere raplam* furnishes the subject.

98. *iusta*: the emphatic word, and therefore placed first. *vir*: "her husband," i.e., Menelaus.

ARGUMENT. — *Vt.* 99-end. *Think not that she will be true to you, who has deceived another husband. Would that Andromache's happy lot were mine! You are unstable too; I might have foreseen it all, for Cassandra foretold it, and woe is me that she spoke so truly! This is not the first time that your new bride has been carried off from home. I have had lovers in plenty, and yet I spurned them all and love only you. I loved Apollo once, and he taught me the healing properties of herbs; but no herb will heal my heart, only you can do that.*

[Refer to the Index for Danaï, Ida, Pherae Phrygia.]

99. *nec . . . promitte*: "do not say to yourself that Helen will be loyal." Latin prose would require *ne promiseris* (perfect subjunctive). *Lacaenam*: i.e., Helen. *Laco* is "a man of Sparta," *Lacæna* is "a woman of Sparta," Laconia being the name of the territory of which Sparta was the capital.

100. *quæ sit*: the clause is causal, and therefore requires the subjunctive, "seeing that she turned."

101. *minor Atrides*: i.e., Menelaus, younger brother of Agamemnon. Both were sons of Atreus. For the form *Atrides*, cp. the note on *Priamides*, v. 11. *foedera*: "cries out upon the bond of a marriage that has been outraged." *Clamare*, properly an intransitive verb, is here used transitively by a slight stretch of the meaning.

102. *externo . . . amore*: "a stranger's passion" for Helen.

104. *deperit*: "perishes wholly" (*de-*).

105. *ardet*: the subject is Helen. The words *ardeo, ignis, flamma*, are constantly used metaphorically of the "flame" of love.

107. *Andromache*: the wife of Hector. Their love for each other is the subject of one of the most affecting scenes in Homer's *Iliad*. With *Andromache*, sc. *est*.

108. *uxor*, etc.: "I ought to have been accounted a wife after the pattern of your brother's wife," i.e., as happy as Andromache, whose husband was Paris' brother. *fui: esse* with a gerund or gerundive, and verbs expressing duty or possibility, are regularly used in the indicative instead of in the subjunctive in hypotheses depending on a condition (expressed or understood) of which the non-fulfilment is known.

109. *levior*: sc. *es*. *suci*: "sap."

112. *solibus*: in the plural *soles* means "sunny days."

113. *germana*: Cassandra, one of the daughters of Priam. Apollo gave her the gift of prophecy, but qualified it with the penalty that no one should believe her prophecies. Wherefore Oenone also refused

to believe them until too late. *canebat* : this word is constantly used for "prophesy," because prophetic utterances were usually *chanted* in the form of verse.

115. *harenae* . . . *mandas* : a proverb for wasted labour.

117. *Graia iuvenca* : the "Grecian heifer" is Helen, as again in v. 124. *quae* . . . *perdat* : "such as shall ruin" (consecutive), or "to ruin" (final) ; hence the subjunctive mood.

119. *puppim* : the vessel in which Paris was bearing Helen to Asia. The termination *-im* is found in a few *I*-substantives only.

120. *Phrygii sanguinis* : Cassandra speaks of the vessel as loaded with Phrygian blood—*i.e.*, with the blood of Trojans who would fall in battle for Helen's sake.

121. *dixerat* : pluperfect denoting instant accomplishment, and marking the speedy transition from one act to another. *furem* : the usual word for one "inspired."

122. *mihi* : possessive dative.

126. *socios* . . . *deos* : the gods who presided over her married life in Sparta. In changing home and country, the Greeks and Romans believed that they also changed their deities. *hospite* : *ab hospite* would be expected ; see note on *coniuge*, v. 75.

127. *Theseus* : see Index. There was a legend that he had once carried off Helen when still a child, and that she had been recovered by her brothers, the divine Castor and Pollux. *nomine* : ablative of respect.

128. *nescio quis Theseus* : "one Theseus." When thus constructed with a verb in the indicative mood (*abstulit*), *nescio quis* is merely an indefinite pronoun ; if constructed with the subjunctive it retains its full verbal force. Thus *nescio quem vidi* = "I saw some one or other," but *nescio quem viderim* = "I know not whom I have seen." *ante* : an adverb, "in days gone by."

129. *credatur* : deliberative subjunctive, "is it to be believed that she . . . ?" (literally, "is she to be believed to . . . ?"). With *red-dita* supply *esse* as usual, and note that English idiom often prefers the impersonal rendering where Latin employs the personal. *virgo* : "a maid," predicative.

130. *hoc* : *viz.*, the unexpressed answer to the question in v. 129, which answer was of course emphatically No.

131. *licet appelles* : "you may call" ; the subjunctives *appelles* and *veles* are in reality in semi-dependence upon *licet*. The direct jussive becomes semi-dependent when it is made to depend *in thought* upon another verb (*e.g.*, *oro venias* = "I beg you come"), but is not introduced by a subordinating conjunction (*ut*).

132. *præbuit ipsa rapi* : *i.e.*, *ipsa præbuit se rapi*—"herself allowed the abduction," literally, "allowed that she should be carried off."

134. *legibus* : "conditions," "terms" ; it would be giving him like for like.

135. *Satyri* : fabulous beings in the shape of men, with the horns, feet, and tails of goats, supposed to dwell in the woods.

136. *quaesierunt* : notice the quantity of the penult (*-ērunt*). Ovid

occasionally takes this licence in the 3rd person plural of the perfect indicative active.

137. **cornigerum** : Faunus was represented much as were the Satyrs: he was an Italian god of flocks and herds. **caput**: the perfect participle *præcinctus* here has a "middle" meaning, *i.e.*, it represents a person as having performed an action of which he himself is the indirect object, "who has wreathed (for himself) his head" (*qui s'est ceint la tête*); the accusative (*caput*) is that of the direct object.

138. **Faunus** : sc. *me quæsit*, "wooed me."

139. **fide** : ablative of respect. The quantity (*fide*) shows that the word does not come from *fides*, "faith." **Troiae munitur** : Neptune was said to have built the walls of Troy while Apollo was keeping sheep hard by, but Ovid here represents Apollo as the builder. He was the god of medicine and healing, as well as of music, and endowed Oenone with a knowledge of medicinal herbs.

140-145. These lines are condemned by critics as spurious.

146. **admisit** : "let my hands approach his gifts," *i.e.*, the healing herbs which he gives to men.

147. **medendi** : the genitive depends upon *utilis*, defining the particular respect in which that epithet is applicable (genitive of definition).

150. **artis** : objective genitive with *prudens*. **ab arte** : the simple ablative without *ab* would have been sufficient; but Ovid does not strictly observe the difference between agent and instrument. The use of *deficio* as a transitive verb is unusual.

151. **opis** : "medicine," as in *v.* 147. **vaccas . . . Phæraeas** : see Index, *s.v.* PHERAE.

152. **nostro . . . igne** : "the flame (of love) which I feel."

158. **quod . . . temporis** : "for such time as remains." The antecedent to *quod* is omitted, as often, *quod temporis* standing for *id temporis quod*. *Temporis* is a partitive genitive. **esse** : this use of the infinitive is poetic; in prose the construction would be *precor ut sim*.

XII.

MEDEA TO JASON.

PREFACE.

Iāsōn, son of **Aesōn** (*v.* 16), was bidden to fetch to Greece the Golden Fleece of the ram which once upon a time carried through the air the children **Phrixus** (*v.* 8) and **Hellē**; for these were cruelly illtreated by their step-mother, and endeavoured thus to escape. Phrixus indeed succeeded, but his sister **Hellē** became giddy as the ram flew over the narrow strait which separates Asia from Europe, and fell into the waves. Whence that strait was known as **Hellespontus**—the Sea of Helle (*Straits of Gallipoli*). The Golden Ram carried Phrixus to **Colchis**, the land of the **Colchi** (*v.* 1), which lies about the river **Phasis** (*v.* 10), near the Caucasus, in the south-east corner of the **Pontus** (*v.* 28) or Black Sea; and there, in a grove, Phrixus, after sacrificing the ram, hung up the Fleece of Gold.

Now as yet no man had sailed the sea, nor were there any ships. But Jason, aided by the gods, collected a band of young heroes from Thessaly and other parts of Greece to his home in **Magnesia** (*v.* 9), which is in south-east Thessaly or Haemonia (*v.* 127), and there they built a ship from the timbers which grew upon Mount **Pēlion** (*v.* 8). The name of the ship they called **Argo** (*v.* 9), and themselves were known as **Argonautae**—"those who sailed in Argo"—or sometimes **Minyae** (*v.* 65). They sailed eastward through the Hellespont and the Thracian Bosphorus (*Dardanelles*), and passed the **Symplēgādes** (Index) across the sea of Pontus, until they came to Colchis.

The king of Colchis was **Aeētes** (*v.* 51), whose daughter was **Medēa**. He received the adventurers warmly, for he thought not that they could ever carry off the Fleece; and he told them how it was guarded, and what they must do to reach it. But Medea had fallen in love with Jason, and upon his promising to make her his wife she consented to her own wishes and to the prayers of her sister (*v.* 65). She gave him charms which protected him from danger, and disarmed the monsters which guarded the Fleece; for

Medea was skilled beyond all mortals in magic and witchcraft. By her help, therefore, Jason slew a dragon and drew its teeth, and sowed them upon soil which he had just ploughed with the fire-breathing, bronze-hoofed bulls of Mars. From the teeth so sown there sprang up men of iron in complete armour; but by Medea's charms they were made to turn their weapons against one another, and all perished. By Medea's help also Jason lulled to sleep another dragon which guarded the Fleece in the grove. So he won the Fleece, and sailed away for Greece, carrying with him Medea and her brother **Absyrtus** (v. 113).

Æetes followed in pursuit, and was like to overtake them; but Medea was ruthless. She slew her brother and dismembered him, and strewed the fragments of his body here and there, so that Æetes must delay to pick them up, thus giving her time to make good her escape. And so Jason and Medea arrived in Thessaly.

Aeson was now old and bent with years, and moreover he had been dethroned by his brother **Pēlias** (v. 129). Medea by magic restored Aeson to youth; and thereafter avenged him upon Pelias by persuading the daughters of the latter to kill him and boil his body in a cauldron. For thus, she declared, Pelias also might be made young again. Thereafter she went with Jason to **Ephyre** (v. 27), which is Corinth, where **Creon** (v. 54) was king. There Jason deserted Medea and married **Creūsa** (v. 53), the king's daughter. But Medea took fearful vengeance upon those who wronged her: to Creusa she sent a poisoned robe, which devoured her; the two sons born to herself and Jason she slew; and then she fled from Corinth in a car drawn by winged and fiery serpents. Jason died long after, crushed by a beam which fell upon him from the ship *Argo*.

This Epistle purports to be written just when Medea has learnt of Jason's faithlessness, and has seen him riding by in Creusa's wedding-rout. She makes but one appeal to his old love (vv. 185-198): she curses him for his ingratitude, relating all that she had done and suffered for his sake, and ends with a suppressed threat of vengeance.

ARGUMENT.—*Vv. 1-50. You neglect me now, Jason, but I had always leisure to attend to you. O that I had died ere you came to Colchis, or else had let you go unwarned to meet your fate from fiery bulls and dragons! So had it been best for me! 'Tis some small comfort to remind you of all that I have done for you. Was not I the daughter of a king, as rich and powerful as your new love's father? Yet I learnt to love you, and could not hide my love and*

apprehension when I heard my father tell you of all the perils which awaited him who would steal away the Golden Fleece.

[Refer to the Index for **Colchi** and **Ephyre**.]

1. **at** : the word serves to connect the opening of the Epistle with some imaginary train of thought preceeding—"How cruel is your treatment of me now, yet I remember," etc. **tibi** : dative of advantage with *vacari*, "I had leisure for you," i.e., "I was at your service."

2. **ars** : Medea's "art" was that of an enchantress ; see Preface. The prose order of the words is *cum peteres ut ars mea tibi opem ferret*.

3. **quae . . . sorores** : the Fates (*Parcae*), represented as three sisters who spin and sever the thread of men's destinies. Man's life was imaged as a thread which the *Parcae* "pay off" (*dispensant*) from the distaff (*colus*), which holds the rough wool, to the spindle (*fusus*). When the *fusus* is full the thread is reeled off into a ball ready for use ; and when the reeling off (*evolvere*) is finished, and the *fusus* empty, the man's life is ended even as the thread is.

4. **debuerant** : the pluperfect signifies, "it had been (before that) their duty," but English idiom requires the use of the simple past, "they ought." **evoluisset** : for *evolvisse*, *v* being "vocalised," i.e., treated as *u*, for the purposes of metre. So Tibullus uses *solvisset* for *solvisse*.

6. **vitae** : the genitive is partitive, depending on *quidquid*.

8. **Phrixeam . . . ovem** : the ram with the Golden Fleece ; see Preface. Ovid here uses the feminine word *ovis* for "sheep" generally. **Pelias arbor** : "the timbers of Pelion." Pelion was a mountain in the south-east of Thessaly, abounding in pine-forests, and *Pēlias* (-*adis*) is a feminine adjective formed from the name. The "timber of Pelion" means the pine trees which were felled there to build the Argo, wherein Jason sailed in search of the Golden Fleece.

9. **Magnetida** : Greek accusative singular of *Magnetis*, agreeing with the accusative Argo ; see Appendix 1. The Magnētes dwelt in south-east Thessaly about Pelion (c. 8, note), and *Magnetis* is the feminine adjective formed from their name.

10. **Phasiacam** : "of the Phasis," a river of Colchis. **bibistis** : here, as often, a collective substantive (*turba*) is the subject of a plural verb.

14. **audacis** : accusative plural, as the metre shows (*audacis*).

15. **isset** : "he ought to have gone," jussive subjunctive, expressing what ought to have taken place in the past. So too *ireisset* and *serisset* (c. 17). Both the imperfect and pluperfect subjunctive are thus used.

16. **Aesonides** : a patronymic (i.e., a substantive denoting sonship from *Aeson*. Jason is meant. **†ad usta** : most MSS. have *aduera*, "hooked," i.e., "horned." With this reading *ora* must mean "heads."

17. **ieciisset** : see v. 15, note. *Et* must be construed between this and the following word. The line has been altered and emended in various ways ; e.g., *semina serisset, totidem quot semina et hostes* (sc. *serisset*).

18. *†ut caderet* : "that he might be slain," final subjunctive. There is another reading, *et* for *ut*, and if this be adopted *caderet* is jussive (cp. note on v. 15).

19. *perisset* : potential, "would have perished (had things happened so)." So *dempta forent*.

20. *capiti* : "from my life"; verbs compounded with *ab*, *de*, or *ex*, and meaning "to take away," usually express by the dative that from which something is taken.

21. *ingrato* : dative, with *exprobrare*, "to cast in a thankless man's teeth."

23. *inexpertam* : because the Argo was, according to legend, the first ship ever launched. *Colchos* : prose would say *in* or *ad Colchos*, but the omission of the preposition with *adverto* is common in poetry.

24. *beata* : often used, especially in poetry, in the sense of "rich."

25. *hoc*, etc. : "in that land (*i.e.*, in Colchis), I, Medea, was all that now in this land (*i.e.*, in Corinth) is his new bride," *i.e.*, "I too was a king's daughter." He had deserted Medea for Creusa, daughter of the king of Corinth.

26. *illi* : Creusa, the *nora nupta* of v. 25, whose father was Creon.

27. *Ephyren* : *i.e.*, Corinth. *Scythia* : a vague name for the little-known regions about the eastern, northern, and north-western shores of the Pontus (*Black Sea*). *hic . . . ille* : "the former . . . the latter"; usually when *hic* and *ille* are thus conjoined, *hic* signifies "the latter," *ille* "the former."

28. *laeva* : the left hand, as you enter the Black Sea, corresponds to the direction in which lay Ovid's Scythia.

29. *Pelasgos* : *Pelasgi* was a name for the ancient peoples of Greece, more especially those of Thessaly. The allusion here is to the Argonauts, who sailed from south-east Thessaly. See on *Magnetida*, v. 9. *Iuvenes* not uncommonly means "warriors," persons not too old for military service.

30. *pictos* : "broidered," such as would be used at the palace.

32. *illa* : as the word refers to the whole of the preceding statements we should have expected the neuter *illud*. The feminine gender is used by a common idiom by which a demonstrative pronoun standing as the subject of a sentence is regularly assimilated in gender and number to the predicate (here *ruina*).

34. *ad magnos . . . deos* : "before the mighty gods," *i.e.*, in sacrifices or processions in their honour.

36. *abstulerant* : "carried away (*i.e.*, captivated) my gaze." *Lumen* often bears the sense of "eye." The pluperfect is that of instant effect, marking the sudden nature of the occurrence.

39. *lex* : "condition." *ut* : explanatory, "namely that."

40. *premeres* : historic sequence is permissible after the historic present *dicitur*.

41. *plus quam per cornua* : "formidable for more than their horns alone," *i.e.*, they breathed fire.

43. *aere* : with *solidi*, "solid with bronze," *i.e.*, "of solid bronze." *naribus* : dative; "their muzzles were sheathed with bronze."

47. *qui peterent* : "to attack," final subjunctive, expressing purpose. For the sequence after *iuberis*, see on v. 40.

48. *iniqua* : "dangerous." *Iniquus* has the three meanings opposite to those of *aequus*, and *aequus* may be either (1) "level," or (2) "fair," or (3) "kindly disposed."

49. *lumina* : as in v. 36. *custodis* : the dragon which guarded the fleece; cp. v. 60, *pervigil anguis*. *succumbere* : the infinitive depends upon the adjective *nescius*, "that know not how to yield to sleep." Such a construction is not legitimate in prose, but common in poetry; it may be explained as an extension of the usage of the infinitive with the corresponding verb *nescio*.

ARGUMENT.—*Vr.* 51-108. *Little you thought in those days of Creusa and her father's power and wealth. I was your single thought, and alas! you were mine too; for I could not rest until I had promised to lend you aid and save you from doom. Have you forgotten the grove where we met? and all that you said? You adjured me to save you, and swore to make me your wife if I would so do. Ah me! I believed you, and I gave you charms which kept you safe against fire-breathing bulls and men of iron, and the dragon. You think me a savage, a pauper, now; yet 'twas I who saved you then, and gave to you the Fleece of Gold!*

[Refer to the Index for Diana, and to the Preface for Acētes, Creon, Creusa, Minyae.]

51. *dixerat* : in the preceding lines (*vr.* 39-50) Acētes, Medea's father, is represented as telling the Argonauts the conditions which they must fulfil in order to win the Golden Fleece.

52. *deserit* : *i.e.*, the tables were taken away, the banquet was over. Ovid is thinking of the Roman fashion in which the guests reclined by threes, on couches arranged three together as three sides of a square, about movable tables, which would be brought in with each new course of the feast and removed at its close.

54. *socer* : Creon, who was one day to become Jason's father-in-law.

58. *per lacrimas* : "the night, long as it was, was passed in tears." The correlative to *quanta* (*viz.*, *tanta*) is omitted, as often.

61. *hinc . . . hinc* : "on the one hand . . . on the other." There was a conflict between her love of Jason and her fear of the dangers involved in aiding him.

63. *disiectamque comas* : "with hair dishevelled," *sc. me*. The perfect participle has here the force of the "middle" voice; *i.e.*, it denotes that the actor acts *for* or *on* himself. Accordingly *disiectam comas* means "having dishevelled my hair," *comas* being the ordinary object-accusative. †*aversa* : "turned away" to the wall. There is another reading *adversa*, "turned against" the bed, so that *adversa in ora iacentem* would mean "lying face downwards."

64. *lacrimis* : "all about was wet with my tears" (literally "full of tears").

65. **Minyis** : dative of advantage, "for the Minyae," which was the name of a Thessalian race, and which is often applied to the Argonauts, they being mostly Thessalians. †**petit altera** : sc. *opem*, as also with *habebat* ("had the power to aid"). *Altera* . . . *altera* means "the one . . . the other"; the former referring to Medea's sister, the latter to Medea herself. The reading here is doubtful.

66. **Aesonio** : "descended from Aeson"; cp. *Aesonides*, v. 16.

69. **fuerant certe** : "at least, there used to be (whether or no they are there now)." This is a regular force of the pluperfect of *sum*.

70. **barbarica** : to a Greek, and to a Roman writing of Greek themes, whatever was non-Greek was "barbaric." **dea** : "(a statue of) the goddess."

71. **exciderunt** : sc. *ex animo tuo*, or perhaps *tibi* (as in Epistle II., 105), "dropped out of your memory." Notice the quantity of the penultimate syllable (-ē-); poetry occasionally allows it to be shortened in this form of the verb.

78. **avi** : Medea was daughter of Aeëtes, who was son of the Sun.

79. †**triplicis** : there is a variant *triplices*, qualifying *vultus*. The adjective refers to the fact that the goddess here styled Diana has three characters : in the heavens she is the Moon ; in earth the huntress goddess ; in hell she is Proserpine or Hecate.

80. **et si forte** : "and by the gods of this (your) race, if perchance it has any."

83. **Pelagum** : see note on v. 29.

84. **sed**, etc. : the line is parenthetical. The accusative *deos* depends on some verb omitted, e.g., *sperem*, "whence (by what means) can I hope that the gods will be so kind, so much on my side (as to grant me Medea's love)?" **meos** : "propitious to me."

85. **vanescat** : jussive subjunctive, expressing a wish. *Ante* belongs to the following *quam*, and the main verb being subjunctive (*vanescat*), the dependent verb (*nupta sit*) is also, according to rule, in that mood.

87. **maritis** : here used as an adjective.

89. **quota pars** : "how small a part (of all the arguments which you used.)"

90. **dextera iuncta** : "the clasping of your right hand in mine." A Latin perfect participle is often to be thus rendered by an English abstract substantive.

91. **an** : strictly speaking, *an* introduces only the second or further member of a compound question direct or indirect (e.g., v. 71). In cases like the present, where it seems to introduce a simple question only, it is because the former alternative is suppressed (e.g., here, "Am I to believe in your tears as genuine?") and the second part of the question is asked with indignation.

96. **miles** : collective, "soldiery," "warriors."

100. **strictas** : "bared for battle." The meaning is derived from the common phrase *ensem stringere*, "to draw the sword." *Conserere manus* is a phrase for "falling to blows," "fighting."

101. †vigil : to be translated as a substantive, "guardian." There is a variant conjecture *draco*.

104. Isthmos : the isthmus of Corinth.

105. illa ego : the verb to which these words are subject is *subduxi*, v. 107. "I am she who withdrew." tibi : "in your eyes," dative denoting the person whose point of view is assumed.

106. pauper : she brought him no dower such as did Creusa (v. 53). nocens : "in the way."

107. lumina : sc. *draconis*, "the dragon's eyes."

108. quae raperes : final subjunctive, expressing purpose ; cp. *peterent*, v. 47. vellera : the Golden Fleece; the plural is merely a poetical variant for the singular.

ARGUMENT.—Vv. 109-158. *What have I not given up or dared for your sake? I have lost father, sister, country, and home; and I have murdered my own brother. O that we had died, you and I, his awful death! or had perished by any terrible fate at sea! For your sake I murdered Pelias, too, and yet, when all is done, you cast me from you! I heard the music which celebrated your new marriage—our little son called me to the door—and I could have torn you then and there from your new darling's arms.*

[Refer to the Index for Scylla and Symplegades, and to the Preface for Pelias.]

110. munus : Medea means that, for the sake of Jason's company, she had endured exile and regarded it as a positive boon.

111. latronis : Jason himself.

113. germane : Absyrtus, whom she dismembered in order to escape pursuit ; see Preface.

116. tecum : addressed to Jason. He ought to have shared with her the same horrible punishment.

117. timerem : deliberative subjunctive, "what was I to fear?"

119. numen : "the power of heaven," "Providence," subeamus : jussive. alto : here a substantive, "the deep."

121. compressos : sc. *nos*. utinam . . . elisissent : "O that they had crushed (but they did not)." So *utinam eliderent* would mean "O that they were crushing (but they are not)," but *utinam elidant* = "O that they may crush (and perhaps they will)."

122. adhaerent : for the force of the tense, see the preceding note. "Bone would cling to bone," if both were crushed into one shapeless mass.

123. misisset : still depending on *utinam*, v. 121. The dative *canibus* is that of the agent, edendos : "to be devoured by her dogs."

124. debuit . . . nocere : English idiom here requires a past infinitive, "ought to have done harm."

125. quaeque : "and she who." The allusion is to the whirlpool Charybdis ; see Index, s.v. SCYLLA.

126. Trinacriae : *Trinacriu*—the "land of three corners"—is an

ancient name for Sicily, upon the coast of which island lay Charybdis. *subposuisset*: jussive, "ought to have sunk us"; see note on v. 15.

127. *Haemonias*: "of Haemonia," which was an ancient name for Thessaly, the home-land of Jason.

128. *ad*: cp. v. 34. *aurea lana*: the Golden Fleece.

129. *referam*: deliberative. *Peliae*: see Preface. *pietate*: causal ablative, "by reason of their filial love."

131. *ut culpent*: concessive ("though others blame"), and therefore requiring the subjunctive.

133. *sua verba*: "fitting words"; this is a common meaning of *suis* in Ovid. The reflexive adjective here refers not to the subject (*verba*) but to the indirect object (*dolori*); this usage is occasionally found where it cannot give rise to any ambiguity.

134. *Aesonias*: i.e., Jason's own house, he being the son (*Aesonides*, v. 16) and representative of his father Aeson. The phrase *cede domo* was the formula in which a Roman husband pronounced the divorce of his wife.

135. *natis*: *comito* (not *comitor*) is often found with an ablative without *ab* denoting the agent.

137. *Hymen*: the name of the god who presides over marriage. His name was invoked in the *epithalamium*, or bridal-song, and stands here for the lay itself.

138. *lampades*: Greek nominative plural; hence the short final syllable (*-ēs*). The reference is to the torches carried in the procession which escorted a bride (here Creusa, v. 53) to her husband's home.

140. *tuba*: an instrument shaped like a post-horn, and used in funeral processions.

143. *turba*: the procession. Being a collective substantive, *turba* is here constructed with a plural verb. †*frequenter*: there is a variant reading "*Hymen*" *clamant*, "*Hymenae*" *frequentant*—"cry 'Hymen!' and raise the shout of 'Hymenae!' again and again."

144. *quo . . . hoc*: ablative of measure, "in proportion as . . . so"; i.e., "the nearer the sound came, the more ill at ease was I." *Peius* is an adverb, the expression being the comparative of *male* *clamat mihi*, "I was grieved, or in evil case."

146. *vellet*: potential, "who could have been desirous?"

147. *quidquid erat*: "whatever was the fact, 'twas better for me that I did not know it"; the words must not be translated as if they depended on *nescire*, which would require *quid esset*.

148. *scirem*: the usual mood with *tamquam*, when the implication is that the supposition is false.

149. †*cum clamore Pheres*: Pheres was the younger of the two children of Jason and Medea. The line as it stands in the text is in accordance with Prof. Palmer's conjecture. Most MSS. have *cum minor e pueris*, which is unsatisfactory, it being impossible to explain *iussus* with this reading, whereas *clamore iussus* may well

mean "summoned by the shouting." The verse has also been emended in various other ways.

150. *gemmae*: "folding" doors, as consisting of *two* leaves.

151. *mihi*: ethic dative, found only with personal pronouns; it indicates an interest felt by the person in question in the statement or command. Translate, "prithee," or "I say."

155. *ire*: prose would require *ut irem* after *suadeo* meaning "to persuade to" a course of action.

156. *comis*: of Creusa.

157. *sic*: "there and then," "just as I was." *capillos*: for the accusative with the perfect participle, see note on *comas*, v. 63.

158. *meus est*: sc. *Iason*. The phrase *inicere manus* is legal, "to take possession of."

ARGUMENT.—*Vv. 159-end. Now are my father and my brother and my people well avenged! I am ruined and helpless, and the charms which have availed me in all else profit me nothing now. My grief is beyond all cure—I am heart broken. Perhaps you amuse your new love with gibes at the old one! Let her laugh now, while she can: she shall rue it bitterly, for never yet did any wrong me and go unpunished. Think of our children at least. Are they too to suffer for your faithlessness? Think of all I brought you—your life, your safe return, the Fleecce itself—and make me not so poor a requital! Yet will I revenge myself.*

160. *inferias*: "an offering to appease you." Medea asks that her present sufferings may make satisfaction for her past conduct towards her family. *umbræ*: it was believed that each person had *two* spirits, and hence the word *manes* ("ghost") has no singular. *Umbræ* is here used in the same way for the ghost of Absyrtus; for whom see Preface.

162. *coniuge*: as *coniunx* is a personal agent, we should expect *a* with the ablative. Ovid, however, not seldom omits the preposition with the agent; but the ablative here may be one of separation. *omnia*: predicative, "my all."

163. *serpentis*: accusative plural.

166. *flammas*: the "fire" of love, as in v. 38. But *ignes* in the preceding line refers to the fire-breathing oxen.

167. *cantus*: "incantations." *herbae*: the herbs used in the concoction of her spells and potions. *artes*: in the plural the word commonly means "accomplishments," "skill."

168. *Hecates*: see note on v. 79. She was the special patroness of witchcraft. *nil . . . agunt*: "effect nothing," i.e., "are of no avail."

169. *vigilantur*: usually *vigilare* is intransitive, "to be awake." Here it is used personally in the passive as if transitive in the active, "the nights are passed in wakefulness."

178. *rideat . . . sit*: jussive. *Illa* refers to Creusa (*paetex*, v. 173).

179. *Tyrio*: purple was the royal colour (v. 52). The best purple came from Tyre in Phoenicia.

180. *adusta*: an allusion to the manner in which Medea revenged herself; see Preface.

181. *dum* . . . *aderunt*: when followed by a tense of the indicative other than the present, *dum* means "so long as," "all the time that."

184. *minora*: "too meek for" my feelings.

186. *procubuisse*: the perfect infinitive is in poetry often found instead of the present when dependent on a verb expressing some mental attitude.

187. *tibi*: "in your sight"; cp. v. 105. *communis*: accusative plural.

191. *avitae* . . . *flammae*: the fires of the Sun, her grandfather; cp. v. 78.

195. *te imploro contra*: "implore your help against." The construction is here an object-accusative. In the next line it changes to an object-clause with *ut*.

198. *cum quo*: the more usual form is *quocum*; "mated with whom I became a mother even as you became a father."

199. *dos*: if a Roman husband divorced his wife without good cause he was bound to return to her the dowry which she had brought him. So it would be with Jason (as Ovid suggests). He divorces Medea; she demands back her *dos*; and he retorts by asking, "where is it?"—*i.e.*, by asserting that she brought him none. *numeravimus*: the proper word for "counting out" money.

200. *tibi*: dative of the agent. *laturo*: conditional, "if you would (or were to) carry off the Golden Fleece."

201. *alto*: "hung high" on the tree.

202. *quam*. etc.: construe, *si tibi dicam*, "*redde mihi eam dotem*," *neges*. *Neges* = "you would refuse."

203. *Graia iuventus*: *i.e.*, those who went with Jason in the Argo and whose safe return was due to Medea. *Iuventus* is collective.

204. *Sisyphias*: "of Corinth." See Index, *s.r.* SISYPHUS.

205. *quod vivis*: "*the fact that you are still alive*." So *quod habes* and *quod potes*. *potentis*: accusative plural; cp. *ingentis*, v. 208.

206. *meum est*: "it is all my giving, or my doing."

207. *quos*: the sentence is left incomplete, Medea not venturing to finish her threat, so that *quos* stands as accusative to an unexpressed verb. This figure is known as *aposiopēsis* (Greek, "lapse into silence").

210. *consuluisse viro*: *consulere alicui* = "to take thought for a man," "trouble oneself for him"; *consulere aliquem* = "to ask a man's advice."

211. *viderit*: "the god (Cupid) shall look to that." *Videro* is used in all persons to put off the consideration of a question. The use of the future-perfect in principal sentences is rare; when so used it signifies postponement, and is practically equivalent to a simple future. *ista*: "what I have mentioned," *i.e.*, the covert threat in *vr.* 207-209. *versat*: "wings."

212. *nescio quid*: "something or other." In this sense *nescio quis* does not introduce a dependent question, and therefore does not require to be followed by the subjunctive. *agit*: "is busy with."

VOCABULARY.

I.

1. lento lentus, -a, -um (*slow*), *lingering*.
2. rescribas rescribo, rescripsi, rescriptum, 3, *to write back*.
3. iacet iaceo, iacui, iacitum, 2, *to lie, be fallen*.
 Danaïs Danaus, -a, -um, *Danaan, Greek*.
 invisa invisus, -a, -um, *hateful*.
6. obrutus obruo, obrui, obrütum, 3, *to overwhelm*.
 insanis insanus, -a, -um (*mad*), *wild*.
7. iacuissem iaceo, iacui, iacitum, 2, *to lie*.
 frigida frigidus, -a, -um, *cold*.
 lecto lectus, -i, m., *bed*.
8. quererer queror, questus, 3, *to complain*.
9. spatiosam spatiosus, -a, -um, *long*.
 fallere fallo, fefelli, falsum, 3, *to beguile*.
10. lassasset lasso, 1, *to weary*.
 viduas viduus, -a, -um, *widowed*.
 pendula pendulus, -a, -um, *hanging, swinging*.
 tela telum, -i, n., *web*.
12. solliciti sollicitus, -a, -um, *anxious*.
13. fingebam fingo, finxi, fictum, 3 (*to fashion*), *to fancy*.
14. pallida pallidus, -a, -um, *pale*.
15. victum vineo, vici, victum, 3, *to defeat*.
17. falsis falsus, -a, -um, *deceptive*.
 cecidisse cado, cecidi, casum, 3 (*to fall*), *to be slain*.
18. flebam fleo, flevi, fletum, 2, *to weep*.
 successu successus, -üs, m., *success*.
 carere careo, 2, *to lack*.
19. tepefecerat tepefacio, tepefeci, tepefactum, 3, *to warm*.
 hastam hasta, -ae, f., *spear*.
20. leto letum, -i, n., *death*.
 novata novo, 1, *to renew*.
21. denique conj., *in fine*.
 iugulatus iugulo, 1, *to slay*.
22. glacie glacies, -ei, f., *ice*.
23. consuluit consulo, consului, consultum, 3, *to take thought*.

23. casto castus, -a, -um, *pure*.
 aequus aequus, -a, -um (*level, fair*), *propitious*.
 24. sospite sospes, -itis, *safe*.
 25. Argolici Argolicus, -a, -um, *of Argolis*.
 famant fumo, 1, *to smoke*.
 26. barbara barbarus, -a, -um, *of the barbarian*.
 27. grata gratus, -a, -um, *grateful*.
 salvis salvus, -a, -um, *kept safe*.
 29. mirantur miror, 1, *to marvel*.
 trepidæ trepidus, -a, -um, *trembling*.
 30. pendet pendeo, pependi, 2, *to hang*.
 31. posita pono, posui, positum, 3, *to set before*.
 32. pingit pingo, pinxi, pictum, 3, *to paint, sketch*.
 exiguo exiguus, -a, -um, *little*.
 mero merum, -i, n., *wine*.
 34. regia regia, -ae, f., *palace*.
 celsa celsus, -a, -um, *lofty*.
 35. tendebat tendo, tetendi, tentum and tensum, 3 (*to stretch*), *to pitch one's tent*.
 36. lacer lacer, -era, -erum, *mangled*.
 admissos admitto, admisi, admissum, 3, *to let go*.
 38. rettulerat refero, rettuli, relatum, referre, *to relate*.
 gnato gnatus, -i, m., *son*.
 39. caesos caedo, cecidi, caesum, 3, *to slay*.
 40. proditus prodo, prodidi, proditum, 3, *to betray*.
 dolo dolus, -i, m., *treachery*.
 41. ausus audeo, ausus, 2, *to have courage*.
 oblite obliviscor, oblitus, 3, *to forget*.
 42. tangere tango, tetigi, tactum, 3 (*to touch*), *to meddle with*.
 43. tot adj. indecl., *so many*.
 mactare macto, 1, *to slay*.
 adiutus adiūvo, adiūvi, adiūtum, 1, *to aid*.
 44. cautus cautus, -a, -um, *cautious*.
 45. micuere mico, micui, 1 (*to flash*), *to heave*.
 sinus sinus, -ūs, m. (*fold*), *bosom*.
 46. isse (= ivisse), eo, īvi, itum, ire, *to go, pass*.
 47. disiecta disicio, disieci, disiectum, 3, *to scatter, overthrow*.
 lacertis lacertus, -i, m., *arm*.
 48. solum solum, -i, n., *soil*.
 50. dempto demo, dempsi, demptum, 3, *to take away*.
 51. diruta diruo, dirui, dirūtum, 3, *to overthrow*.
 53. seges seges, segētis, f., *corn-crop*.
 resecanda reseco, resecai, resectum, 1, *to reap*.
 falce falx, falcis, f., *sickle*.
 54. pinguis pinguis, -e, *fat*, (*of soil*) *rich*.
 humus humus, -i, f., *soil*.
 55. semisepulta semisepultus, -a, -um, *half buried*.

55. virum (= virorum), vir, viri, m. (*man*), *hero*.
 feriuntur..... ferio, percussi, percussum, 4, *to strike, jostle*.
 aratris aratrum, i, n., *plough*.
 56. occulit oculo, ocului, occultum, 3, *to hide*.
 58. lateas lateo, 2, *to lie hid*.
 59. puppin puppis, -is, f. (*stern*), *bark*.
 62. notata noto, 1 (*to mark*), *to pen*.
 68. votis votum, -i, n., *prayer*.
 levis..... lēvis, -e (*light*), *fickle*.
 69. tantum adv., *only*.
 70. querela querela, -ae, f., *plaint*.
 71. demens demens, dementis, *distraught*.
 72. area area, -ae, f. (*area*), *field*.
 73. acquor... acquor, -ōris, n., *the derp*.
 76. peregrino peregrinus, -a, -um, *alien*.
 77. forsitan adv., *haply*.
 rustica..... rusticus, -a, -um, *country-bred*.
 78. lanas lana, -ae, f., *wool*.
 rudes rudis, -e, *unrefined*.
 79. crimen..... crimen, -inis, n., *charge*.
 vanescat vaneſco, 3, *to vanish*.
 80. liber..... liber, -era, -erum, *free*.
 82. increpat increpo, increpui, increpitu, 1, *to chide*.
 nsque adv., *ever*.
 85. pietate..... pietas, -atis, f., *devout affection*.
 pudicis pudicus, -a, -um, *modest*.
 86. frangitur..... frango, fregi, fractum, 3 (*to break*), *to move*.
 temperat..... tempero, 1, *to curb*.
 88. luxuriosa..... luxuriosus, -a, -um, *wanton*.
 proci procus, -i, m., *suitor*.
 89. aula aula, -ae, f., *hall*.
 90. viscera..... viscus, -eris, n. (*flesh*), *heart*.
 dilacerantur ... dilacero, 1 (*to tear*), *to squander*.
 93. referam refero, rettuli, relatum, referre, *to tell of*.
 94. partis pario, peperī, partum, 3 (*to produce*), *to gain*.
 alis alo, alui, alitum or altum, 3, *to feed, maintain*.
 95. actor actor, actoris, m., *herdsman*.
 97. inbelles inbellis, -e, *unfit to fight*.
 99. insidias insidiae, -arum, f., *treachery*.
 adeptus adimo, ademi, ademptum, 3, *to take away*.
 100. invitis..... invitus, -a, -um, *unwilling*.
 101. ordine ordo, -inis, m., *order*; ordine, *duly*.
 102. conprimat conprimo, compressi, compressum, 3, *to close up*.
 103. boum bos, bovis, m., *ox*.
 longaeva..... longaevus, -a, -um, *aged*.
 104. inmundae inmundus, -a, -um, *unclean*.
 harae hara, -ae, f., *sty*.
 107. modo adv. (*only*), *but*.
 108. tuenda..... tueor, 2, *to guard*.

110. citius adv., compar. of cito, *quickly*.
 ara ara, -ae, f. (*altar*), *sanctuary*.
 112. artes ars, artis, f., pl. *accomplishments*.
 113. lumina lumen, luminis, n. (*light*), *eye*.
 condas condo, condidi, conditum, 3 (*to put together*),
to close.
 114. sustinct sustineo, sustinui, sustentum, 2, *to bear up*
against.
 116. protinus adv., *forthwith*.
 anus anus, -ūs, f., *old woman*.

V.

3. pegasis pegasis, -idis, f., *a fountain nymph*.
 4. laesa laedo, laesi, laesum, 3, *to injure*.
 5. votis votum, -i, n., *vow*.
 6. crimen crimen, -inis, n., *charge, indictment*.
 obest obsum, obfui, obesse, *to be in the way*.
 10. edita ēdo, edidi, editum, 3, *to put forth*.
 11. Priamides Priamides, ae, m., *son of Priam*.
 12. nubere nubō, nupsi, nuptum, 3, *to become a bride*.
 13. tecti tego, texi, tectum, 3, *to screen*.
 14. foliis folium, -i, n., *leaf*.
 herba herba, -ae, f., *grass*.
 15. stramen stramen, -inis, n., *straw*.
 feno fenum, -i, n., *hay*.
 16. defensa defendo, defendi, defensum, 3, *to keep off*.
 pruina pruina, -ae, f., *frost*.
 casa casa, -ae, f., *hut, cot*.
 17. saltus saltus, -ūs, m., *woodland*.
 18. catulos catulus, -i, m., *whelp*.
 fera fera, -ae, f., *wild beast*.
 19. retia rete, -is, n., *net*.
 maculis macula, -ae, f. (*spot*), *knot* (in a net).
 distincta distinguo, distinxi, distinctum, 3, *to adorn, star*.
 tetendi tendo, tetendi, tensum or tentum, 3, *to spread*.
 20. citos citus, -a, -um, *quick*; p.p.p. of cieo, cīvi, cītum,
 2, *to urge*.
 iuga iugum, -i, n. (*yoke*), *ridge*.
 21. fagi fagus, -i, f., *beech*.
 22. falce falx, falcis, f., *sickle*.
 24. titulos titulus, -i, m. (*inscription*), *monument*.
 25. populus pōpulus, -i, f., *poplar*.
 consita consero, conserui, consitum, 3 (*to sow*), *to set*.
 rivo rivus, -i, m., *stream, course*.
 28. rugoso rugosus, -a, -um, *wrinkled*.
 cortice cortex, -icis, m., *bark*.
 29. spirare spiro, 1 (*to breathe*), *to live*.
 31. lymphae lymphā, -ae, f., *water*.

37. micuere..... mico, micui, 1 (*to flash*), *to throb*.
 cucurrit curro, cucurri, cursum, 3, *to run*.
 40. longaeuos..... longaevus, -a, -um, *aged*.
 constitit constat, 1, *it is agreed*.
 41. abies abies, -ētis, f., *pine*.
 sectae seco, secui, sectum, 1, *to cut, hew*.
 trabes trabs, -is, f., *beam*.
 42. ceratas ceto, 1 (*to wax*), *to caulk*.
 43. flesti (= flevisti), fleo, flevi, fletum, 2, *to weep*.
 salim adv., *at least*.
 46. maestus..... maestus, -a, -um, *scorrowful*.
 47. vincitur..... vincio, vinxi, victum, 4 (*to bind*), *to clasp*.
 vitibus vitis, -is, f., *vine*.
 ulmus ulmus, -i, f., *elm*.
 48. nexa necto, nexui, nexum, 3, *to twine*.
 49. querere queror, questus, 3, *to lament*.
 52. quam..... adv., *how*.
 53. malo malus, -i, m., *mast*.
 54. eruta eruo, crui, erūtum, 3, *to turn up, churn*.
 canet..... caneo, 2, *to be white*.
 55. prosequor prosequor, prosecutus, 3, *to follow up*.
 56. umet umeo, 2, *to be wet*.
 60. paelice paelix, -icis, f., *paramour*.
 61. nativa nativus, -a, -um, *natural*.
 63. carinae carina, -ae, f. (*keel*), *ship*.
 65. fulsit..... fulgeo, fulsi, 2, *to shine*.
 66. cultus cultus, -ūs, m., *dress*.
 68. genas..... gcna, -ae, f., *check*.
 69. furiosa furiosus, -a, -um, *mad*.
 70. gremio gremium, -i, n., *bosom*.
 71. planxi plango, planxi, planetum, 3, *to beat*.
 72. madidas madidus, -a, -um, *wet*.
 rigente rigeo, 2, *to be rigid, unyielding*.
 73. ululatibus..... ululatus, -ūs, m., *howling, wailing*.
 76. intulit infero, intuli, illatum, inferre, *to bring upon*.
 77. conveniunt convēnio, convēni, conventum, 4, *to suit, please*.
 79. armenta armentum, -i, n., *flock*.
 81. regia regia, -ae, f., *palace*.
 tangit tango, tetigi, tactum, 3, *to touch, move*.
 83. nymphae nympa, -ae, f., *nymph*.
 84. dissimulanda ... dissimulo, 1 (*to dissemble*), *to disown*.
 85. matrona matrona, -ae, f., *wife*.
 87. faginea fagineus, -a, -um, *of beech*.
 88. purpureo purpureus, -a, -um (*purple*), *kingly*.
 90. ultrices ultrix, -icis, *vengeful*.
 advehit adveho, advexi, advectum, 3, *to carry to*.
 91. Tyndaris Tyndaris, -idis, f., *daughter of Tyndareus*.
 infestis infestus, -a, -um, *hostile*.
 reposcitur reposco, 3, *to seek back*.

95. gravis gravis, -e (*weighty*), *grave*.
 96. magistra magistra, -ae, f., *teacher*.
 97. rudimentum ... rudimentum, -i, n., *beginning*.
 99. sapias sapio, sapivi, 3, *to be wise*.
 101. minor minor, -us (*less*), *younger*.
 temerati temero, 1, *to outrage*.
 102. externo externus, -a, -um, *of a stranger*.
 104. pudicitia pudicitia, -ae, f., *modesty*.
 deperit deperco, deperii, deperire, *to perish wholly*.
 106. viduo viduus, -a, -um, *widowed, lonely*.
 107. certo certus, -a, -um (*sure*), *steadfast*.
 109. suci sucus, -i, m., *sap*.
 110. arida aridus, -a, -um, *dry*.
 111. arista arista, -ae, f., *ear of corn*.
 112. assiduus assiduus, -a, -um, *continuous*.
 usta uro, ussi, ustum, 3, *to burn, roast*.
 riget rigeo, 2, *to be hard*.
 113. recolo recolo, recolui, recultum, 3, *to remember*.
 germana germana, -ae, f., *sister*.
 114. diffusis diffundo, diffudi, diffusum, 3, *to dishevel*.
 vaticinata vaticinor, 1, *to foretell*.
 115. harenae harena, -ae, f., *sand*.
 116. bubus bos, bovis, m., *ox*.
 aras aro, 1, *to plough*.
 117. iuvenca iuvenca, -ae, f., *heifer*.
 119. obscenam obscenus, -a, -um, *ominous, cursed*.
 demergite demergo, demersi, demersum, 3, *to sink*.
 121. famulae famula, -ae, f., *handmaid*.
 122. flaventes flaveo, 2, *to be yellow*.
 diriguere dirigesco, dirigui, 3, *to grow stiff, stand on end*.
 124. saltus saltus, -ūs, m., *glade*.
 125. quamvis adv., *however, as much as you will*.
 126. socios socius, -a, -um, *of marriage*.
 hospite hospes, -itis, c., *guest*.
 129. cupido cupidus, -a, -um, *eager*.
 130. conpererim conperio, conperi, conpertum, 4, *to find out*.
 131. licet conj., *though*.
 veles velo, 1, *to screen*.
 134. legibus lex, legis, f. (*law*), *terms*.
 136. proterva protervus, -a, -um, *wanton*.
 137. cornigerum corniger, -era, -erum, *horned*.
 praecinctus ... praecingo, praecinxī, praecinctum, 3, *to wreath*.
 138. tumet tumeo, 2, *to swell, tower*.
 iugis iugum, -i, n. (*yoke*), *ridge*.
 139. munitor munitor, -oris, m. (*fortifier*), *bui'der*.
 147. radix radix, -icis, f., *root*.
 medendi medeor, 2, *to heal*.
 149. medicabilis ... medicabilis, -e, *to be healed*.
 150. deficio deficio, defeci, defectum, 3, *to leave, desert*.

151. repertor repertor, -oris, m., *discoverer*.
 pavisse pasco, pavi, pastum, 3, *to feed, tend*.
 152. fertur fero, tuli, latum, ferre (*to bear*), *to report*.
 saucius saucius, -a, -um, *wounded*.
 153. graminibus..... gramen, -inis, n., *herb*.

XII.

1. vacavi vaco, 1, *to have leisure*.
 3. dispensant..... dispenso, 1, *to pay out*.
 4. fusos fusus, -i, m., *spindle*.
 evoluisse evolvo, evolvi, evolutum, 3, *to roll out, reel off*.
 7. iuvenalibus invenalis, -e, *youthful, lusty*.
 lacertis lacertus, -i, m., *arm*.
 8. Pelias Pelias, -adis, f., *from Mt. Pelion*.
 9. Magnetida Magnetis, -idis, f., *of Magnesia*.
 Argo Argo, -us, f., *the ship Argo*.
 10. Phasiacam Phasiacus, -a, -um, *of the river Phasis*.
 bibistis bibo, bibi, 3, *to drink*.
 11. flavi flavus, -a, -um, *yellow*.
 capilli capillus, -i, m., *hair*.
 12. decor..... decor, -oris, m., *beauty*.
 gratia..... gratia, -ae, f., *charm*.
 ficta fingo, finxi, fictum, 3, *to feign*.
 13. harenas harena, -ae, f., *sand*.
 14. attulerat affero, attuli, allatum, afferre, *to bring to*.
 15. anhelatos anhele, 1, *to pant*.
 praemedicatus... praemedicatus, -a, -um, *anointed previously*.
 16. immemor immemor, -ōris, *unmindful*.
 usta uro, ussi, ustum, 3, *to burn (trans.)*.
 17. totidem..... adj., *as many*.
 sevisset sero, sevi, sātum, 3, *to sow*.
 20. dempta demo, dempsi, demptum, 3, *to take from*.
 21. exprobrare exprobro, 1, *to fling in the teeth*.
 23. inexpertam inexpertus, -a, -um, *untried*.
 24. intrasti (= intravisti), intro, 1, *to come into*.
 beata beatus, -a, -um (*happy*), *wealthy*.
 25. nupta..... nupta, -ae, f., *bride*.
 27. bimarem bimaris, -e, *between two seas*.
 tenuis prep., *as far as*.
 nivosa nivus, -a, -um, *snowy*.
 28. plaga plāga, -ae, f., *region*.
 laeva laevus, -a, -um, *on the left*.
 29. hospitio hospitium, -i, n., *hospitality*.
 30. pictos pingo, pinxi, pictum, 3 (*to paint*), *to embroider*.
 32. ruina ruina, -ae, f., *downfall, breaking*.
 33. arsi ardeo, arsi, arsum, 2, *to burn (intrans)*.
 34. taeda..... taeda, -ae, f., *torch*.

35. formosus formosus, -a, -um, *handsome*.
 36. abstulerant aufero, auferre, abstuli, ablatum, auferre (*to carry off*), *to captivate*.
 lumina lumen, -inis, n. (*light*), *eye*.
 38. eminet emineo, 2, *to stand forth*.
 indicio indicium, -i, n., *sign, symptom*.
 prodita prodo, prodidi, proditum, 3, *to betray*.
 39. lex lex, legis, f. (*law*), *condition*.
 40. vomere vomer, -cris, m., *ploughshare*.
 colla collum, -i, n., *neck*.
 42. spiritus spiritus, -ūs, m., *breath*.
 43. aere aes, aeris, n., *bronze*.
 praetenta praetendo, praetendi, praetentum, 3, *to stretch over*.
 naribus naris, -is, f., *nostril*.
 44. adflatus adflatus, -ūs, m., *breath*.
 45. genitura gigno, genui, genitum, 3, *to bring forth*.
 iuberis iubeo, iussi, iussum, 2, *to bid*.
 46. devota devoveo, devovi, devotum, 2, *to doom*.
 48. agricolae agricola, -ae, m., *husbandman*.
 messis messis, -is, f., *harvest*.
 maesti maestus, -a, -um, *sad*.
 consurgitis consurgo, consurrexi, consurrectum, 3, *to rise*.
 cserit desero, deserni, desertum, 3, *to leave*.
 toros torus, -i, m., *couch*.
 53. dotale dotalis, -e, *given in dower*.
 55. prosequor prosequor, prosecutus, 3, *to follow on the way*.
 57. male adv., *badly, sore*.
 saucia saucius, -a, -um, *wounded, smitten*.
 58. acta ago, egi, actum, 3 (*to drive*), *to pass* (time).
 59. nefandae nefandus, -a, -um, *unspeakable, fearful*.
 60. pervigil pervigil, -is, *ever-wakeful*.
 62. mane n., indecl., *morn*.
 63. aversa avertō, averti, aversum, 3, *to avert*.
 67. piceis picea, -ae, f., *the pitch-pine*.
 ilicis ilex, ilicis, f., *holm-oak*.
 68. radiis radius, -i, m., *beam*.
 69. delubra delubrum, -i, n., *shrine*.
 70. barbarica barbaricus, -a, -um, *barbarian*.
 71. exciderunt excido, excidi, 3, *to pass* (from memory).
 72. orsus ordior, orsus, 4, *to begin*.
 73. arbitrium arbitrium, -i, n., *decision*.
 74. tradidit trado, tradidi, traditum, 3, *to hand over*.
 75. sat (= satis), adv., *enough*.
 potestas potestas, -atis, f., *power*.
 77. levamen levamen, -inis, n., *solace*.
 78. numen numen, -inis, n., *godhead*.
 79. triplicis triplex, -icis, *triple*.
 arcana arcanus, -a, -um, *mystic*.

82. meritis meritum, -i, n., *good office*.
 83. dedignare dedignor, 1, *to disdain*.
 84. meos meus, -a, -um, *on my side*.
 85. tennes tenuis, -e, *thin*.
 vanescat vanesco, 3, *to vanish*.
 87. conscia conscius, -a, -um (*privy to*), *witness*.
 maritis maritus, -a, -um, *of marriage*.
 90. simplicis simplex, -icis, *simple*.
 91. ars ars, artis, f., *subtlety*.
 93. aeripedes acripes, -pelis, *bronze-hoofed*.
 inadusto inadustus, -a, -um, *unscorched*.
 94. iusso iubeo, inssi, iussum, 2, *to ordain*.
 findis findo, fidi, fissum, 3, *to cleave*.
 95. venenatis veneno, 1, *to envenom*.
 96. scuta scutum, -i, n., *shield*.
 97. medicamina ... medicamen, -inis, n., *charm*.
 98. subitos subitus, -a, -um, *sudden, new-sprung*.
 99. terrigenae terrigena, -ac, *earth-born*.
 facinus facinus, -oris, n. (*deed*), *crime*.
 100. strictas stringo, strinxi, strictum, 3, *to draw*.
 conseruere consero, conserui, consertum, 3, *to join*.
 101. insopor insopor, *sleepless*.
 squamis squama, -ac, f., *scale*.
 crepitantibus... crepito, 1, *to crackle, rustle*.
 horrens horreo, 2, *to bristle*.
 102. sibilat sibilo, 1, *to hiss*.
 torto torqueo, torsi, tortum, 2, *to twist, writhe*.
 verrit verro, verri, versum, 3, *to sweep*.
 104. gemini..... geminus, -a, -um, *twin*.
 distinet distingo, 2, *to divide*.
 105. denique adv., *at last*.
 107. flammea flammeus, -a, -um, *flaming*.
 subduxi subduco, subdixi, subductum, 3, *to draw off*.
 medicato..... medico, 1, *to drug*.
 108. vellera..... vellus, -eris, n., *piece*.
 109. genitor genitor, -oris, m., *father*.
 111. latronis latro, -onis, m. (*robber*), *free-lance*.
 112. cara carus, -a, -um, *dear*.
 113. germane germanus, -i, m., *brother*.
 114. deficit... deficio, defeci, defectum, 3, *to default, fail*.
 116. dilaceranda ... dilacero, 1, *to tear asunder*.
 117. extimui extimesco, extimui, 3, *to fear*.
 119. numen numen, -inis, n., *divine power*.
 subeamus subeo, subii, subitum, subire, *to merit*.
 121. compressos..... comprimo, compressi, compressum, 3, *to squeeze*,
 catch.
 elisissent... .. elido, elisi, elisum, 3 (*to dash out*), *to crush*.
 122. adhaerent ... adhaereo, adhaesi, adhaesum, 2, *to cling to*.
 123. rapax rapax, -acis, *greedy*.

125. vomit vomo, vomui, vomitum, 3, *to vomit, emit.*
 resorbet resorbeo, 2, *to drink in again.*
127. sospes sospes, -itis, *in safety.*
 Haemonias..... Haemonius, -a, -um, *of Thessaly.*
128. lana lana, -ae, f., *wool, fleece.*
129. pietate..... pietas, -atis, f., *filial love.*
132. totiens..... adv., *so often.*
 nocens..... nocens, -ntis, c., *a sinner.*
133. sua suus, -a, -um (*his*), *fitting.*
134. Aesonias Aesonius, -a, -um, *of Aeson.*
 cede cedo, cessi, cessum, 3, *to give place, depart.*
137. cantatus canto, 1, *to chant.*
138. lampades lampas, -adis, f., *torch.*
 micant..... mico, micui, 1, *to gleam.*
139. tibia tibia, -ae, f., *flute.*
 socialia socialis, -e, *of marriage.*
140. flebiliora..... flebilior, -us, compar. of flebilis, -e, *mournful.*
 tuba..... tuba, -ae, f., *clarion.*
141. adhuc adv., *so far.*
143. ruunt ruo, rui, rutum, 3, *to rush on.*
144. quo adv., *by how much, in proportion as.*
145. diversi..... diversus, -a, -um, *turning away.*
 tegebant tego, texi, tectum, 3, *to cover, hide.*
148. tamquam adv., *as if.*
150. limina..... limen, -inis, n., *threshold.*
 foris..... foris, -is, f., *door.*
151. pompam pompa, -ae, f., *procession.*
152. adiunctos adiungo, adiunxi, adiunctum, 3, *to harness.*
153. protinus adv., *straightway.*
 abscissa abscindo, abscidi, abscissum, 3, *to tear.*
 planxi plango, planxi, planctum, 3, *to smite.*
155. agmina agmen, -inis, n., *line.*
- 156.serta sertum, -i, n., *garland.*
 compositis compono, composui, compositum, 3, *to order, arrange.*
 demere demo, dempsi, demptum, 3, *to take away, wrest.*
157. laniata lanio, 1, *to tear.*
158. inicerem iucio, inieci, iniectum, 3, *to lay upon.*
160. inferias inferiae, -arum, f., *propitiatory offering.*
 umbrae umbra, -ae, f., *shade.*
163. igitur conj., *so then.*
164. perdomuisse ... perdomo, perdomui, perdomitum, 1, *to tame master.*
165. repuli repello, repuli, repulsum, 3, *to turn aside.*
 medicatibus ... medicatus, -ūs, m., *charm.*
166. valeo valeo, valui, 2, *to be able.*
168. potentis potens, -ntis, *mighty.*
 agunt ago, egi, actum, 3, *to act, avail.*

169. vigilantur *vigilo, 1, to be awake, to pass (time) in wakefulness.*
 amarac *amarus, -a, -um, bitter.*
170. tener *tener, -era, -erum, gentle.*
171. sopire *sopio, 4, to lull to sleep.*
 draconem *draco, -onis, m., dragon.*
173. paelex *paelex, -icis, f., paramour.*
 artus *artus, -ūs, m., limb.*
176. iniustus *iniustus, -a, -um (unjust), unkind.*
 auribus *auris, -is, f., ear.*
177. crimina *crimen, -inis, n., charge, insult.*
 fingas *fungo, finxi, fictum, 3, to fashion, coin.*
178. vitiis *vitium, -i, n., fault.*
179. sublimis *sublimis, -e, on high.*
 ostro *ostrum, -i, n., purple.*
180. adusta *aduro, adussi, adustum, 3, to set on fire.*
181. sucus *sucus, -i, m., juice.*
 veneni *venenum, -i, n., poison.*
182. inultus *inultus, -a, -um (unavenged), unchastised.*
183. praeordia *praeordia, -orum, n., heart.*
184. minora *minor, -us, too little, too humble.*
186. moror *moror, 1, to delay, hesitate.*
 procubuisse ... *procumbo, procubui, procubitum, 3, to fall before.*
187. respice *respicio, respexi, respectum, 3, to look back on, think of.*
188. partus *partus, -ūs, m., offspring.*
 noverca *noverca, -ae, f., step-mother.*
190. quotiens *conjunction, as often as.*
 lumina *lumen, -inis, n. (light), eye.*
 madent *madeo, 2, to be moist.*
191. superos *superi, -orum, m., the gods above.*
 avitae *avitus, -a, -um, of a grandfather.*
192. pignora *pignus, oris, n., pledge.*
193. redde *reddo, reddidi, redditum, 3, to give back.*
 torum *torus, -i, m. (couch), marriage rights.*
194. fidem *fides, -ci, f., faith, truth.*
196. quiescat *quiesco, quievi, quietum, 3, to become quiet, be lulled.*
 ope *(ops), opis, f., help.*
198. pariter *adv., in like wise.*
199. dos *dos, dotis, f., dower.*
 numeravimus... *numero, 1, to count.*
200. vellus *vellus, -eris, n., fleece.*
 arandus *aro, 1, to plough.*
201. aries *aries, arietis, m., ram.*
 villo *vilus, -i, m., wool.*
201. spectabilis ... *spectabilis, -e, seen afar.*
203. sospes *sospes, -itis, safe.*

204. improbe improbus, -a, -um, *knavish*.
 confer confero, contuli, collatum, conferre, *to com-
 pare*.
 205. potentis potens, -ntis, *mighty*.
 207. equidem conj., *of a truth*.
 actutum adv., *speedily*.
 praedicere praedico, praedixi, praedictum, 3, *to foretell*.
 208. attinere attineo, attinui, attentum, 2, *to pertain, profit*.
 parturit parturio, 4, *to be in labour*.
 209. quo adv., *whither*.
 pigebit piget, piguit, 2, *it makes sorry*.
 210. consuluisse consulo, consului, consultum, 3, *to take thought*.
 211. versat vers, 1 (*to turn*), *to agitate*.

TEST QUESTIONS ON HEROIDES I., V., XII.



ON EPISTLE I.

1. Translate:—I., 33—38, *Hac ibat ... ille mihi.*
2. Translate:—I., 51—58, *Diruta ... licet.*
3. Translate:—I., 67—76, *Utilius ... potes.*
4. Translate:—I., 95—100, *Irus egeus ... Pylon.*
5. Translate:—I., 103—110, *Hac faciunt ... era tuis!*
6. Translate:—I., 111—116, *Est tibi ... anus.*
7. Parse the following forms, giving the principal parts of the verbs from which they come:—*occulit, issē, oblīte, lassasset, dempto.*
8. Give the meaning of the following words and phrases:—*(a)* lentus; *(b)* pendula tela; *(c)* micare; *(d)* crimen; *(e)* pietas.
9. Give the meaning of the following words and phrases:—*(a)* lumina condere; *(b)* immundae cura fidelis harae; *(c)* pecoris actor edendi.
10. Explain the allusions in the following:—*(a)* Sigeia tellus; *(b)* Aeacides; *(c)* hic lacer admissos terruit Hector equos; *(d)* Lycia hasta; *(e)* antiqui Neleia Nestoris arva; *(f)* ausus es . . . tot simul mactare viros, adiutus ab uno.

11. Define the position of Ismarus, Lycia, Pylos, Same, Sigeum, Simois, Zacynthos.

12. Explain the following allusions :—

- (a) Menoetiaden falsis cecidisse sub armis.
- (b) Sanguine Tlepolemus Lyciam tepefecerat hastam.
- (c) Dictus es Ismariis isse per agmen equis.

[*You are not to send up a translation of the above.*]

13. Translate, adding any explanations that may be necessary :—

- (a) Grata ferunt nymphae pro salvis dona maritis.
- (b) Iamque aliquis posita monstrat fera proelia mensa
Pingit et exiguo Pergama tota mero.
- (c) Viscera nostra, tuae dilacerantur opes.

14. Explain the case-usages of the words in italics in the following :—

- (a) Diruta sunt *aliis*, uni mihi Pergama restant.
- (b) Ille *mihi* de te *multa* rogatus abit.
- (c) Misimus et *Sparten*.
- (d) Neve, *revertendi* liber, abesse velis.

15. Write short notes on the words in italics :—

[*You are not asked for a translation.*]

- (a) Ille per insidias paene est *mihi* nuper adeptus.
- (b) Vix Priamus *tanti* totaque Troia fuit.

16. Translate the following lines, and explain precisely the reason for the use of the subjunctive mood in each case :—

- (a) Increpet usque licet ! tua sum, tua dicar oportet.
- (b) Telemacho veniet, vivat modo, fortior aetas.

17. Comment on any grammatical peculiarities in the following, which are not to be translated :—

- (a) Virque mihi dempto fine carendus abest.
- (b) Nec mihi sunt vires inimicos pellere tectis.

18. Explain the following uses of the infinitive :—

- (a) Nec mihi quacrenti spatiosam *fallere* noctem
Lassasset viduas pendula tela manus.
- (b) Omnia namque tuo senior, te *quaerere* misso,
Rettulerat gnato Nestor, at ille mihi.

19. Annotate the italicised words in the following :—

- (a) Nil mihi *rescribas*.
 (b) Me pater Icarius viduo *discedere* lecto
 Cogit.

20. Name and describe the metre in which the *Heroides* are written.

ON EPISTLE V.

1. Translate :—V., 15—24, *Saepe ... meos !*
2. Translate :—V., 25—30, *Populus ... aqua.*
3. Translate :—V., 37—48, *Attoniti ... meo.*
4. Translate :—V., 51—60, *Oscula ... blanda fui*
5. Translate :—V., 81—86, *Non ego .. manus.*
6. Translate :—V., 107—112, *Felix Andromache ... riget.*
7. Translate :—V., 149—155, *Me miseram ... puellae !*

8. Explain the meaning of the following phrases :—(a) *virides Nereïdes* ; (b) *sumptis decentior armis Minerva* ; (c) *pegasis Oenone* ; (d) *et legor Oenone falce notata tua* ; (e) *moles nativa* ; (f) *minor Atrides* ; (g) *dissimulanda nurus*.

9. Translate, adding any explanation that may be necessary :—
Deseruit socios hospite capta deos.

10. Parse the following, giving the principal parts :—*conpererim, micuere, veles, pavisse, medendi.*

11. Parse the following words :—*vincitur, eruta, mûlo, querere, dirigere, venatibus, flecti.*

12. Give the meaning of these words and phrases :—(a) *absit reverentia vero* ; (b) *rudimentum* ; (c) *retia maculis distincta* ; (d) *ceratae rates* ; (e) *Tyndaris* ; (f) *non profecturis litora bubus aras* ; (g) *cana pruina.*

13. Write the accusative and genitive singular of *Tyndaris, Hel ne, Polydamas, Menelaos, Ide, Hector.*

14. Explain the allusions in the following passages :—

- (a) Fide conspicuus Troiae munitor.
- (b) Ipse repertor opis vaccas pavisse Pheracas
Fertur.
- (c) Non ego cum Danaïs arma cruenta fero.

15. Account for the use of the subjunctive in the following passages :—

- (a) Qui nunc Priamides,—absit reverentia vero—
Servus eras.
- (b) Leniter, ex merito quicquid patiare, ferendum est.
- (c) Graia iuvenca venit, quae te patriamque domumque
Perdat.
- (d) Quae si sit Danaïs reddenda, vel Hectora fratrem
Vel cum Deïphobo Polydamanta roga.

16. Write grammatical notes on the words in italics :—

- (a) Et flesti et nostros vidisti *flentis* ocellos.
- (b) Dum *moror*, in summa fulsit *mihi* purpura prora.
- (c) Et mihi per fluctus impetus *ire* fuit.

17. Comment briefly on the grammar of the words in italics :—

- (a) Deficior prudens *artis ab arte* mea.
- (b) *Caput* pinu praecinctus acuta.
- (c) Radix *medendi* utilis.
- (d) Et tua, *quod* superest temporis, *esse* precor.

18. Mark the quantity of the doubtful vowels in *canet*, *comis*, *pruina*, *rudimentum*, and point out any case in which the quantity affects the meaning.

19. Write grammatical notes on the following :—

- (a) Sunt mihi, quas possint sceptrâ decere, manus.
- (b) Quae totiens rapta est, praebuit ipsa rapi.

20. Write grammatical notes on the following :—

- (a) Votis ergo meis, alii rediture, redisti.
- (b) Sic Helene doleat, desertaque coniuge ploret.
- (c) Illam . . . nescio quis Theseus abstulit.

21. Write brief notes on the following :—

- (a) Nunc tibi conveniunt, quae te per aperta *sequantur*
Aequora.
- (b) Ista Mycenaea *littera* facta manu.

ON EPISTLE XII.

1. Translate :—XII., 13—22, Aut semel ... feram.
2. Translate :—XII., 39—48, Dicitur ... suo.
3. Translate :—XII., 67—72, Est nemus ... loqui.
4. Translate :—XII., 95—102, Arva ... verrit humum.
5. Translate :—XII., 133—142, Ausus es ... frigus erat.
6. Translate :—XII., 149—158, Cum clamore ... manus.
7. Translate :—XII., 205—210, Quod vivis ... viro.
8. Translate the following passages :—

- (a) Noscis, an exciderunt mecum loca ?
- (b) Sed mihi tam faciles unde meosque deos ?
- (c) Mumus in exilio quodlibet esse tuli.
- (d) Vidi etiam lacrimas ; an et ars est fraudis in illis ?

9. Explain the allusions in the following :—

- (a) Thrixeam petiit Pelias arbor ovem.
- (b) Hic Ephyren bimarem ... tenet.
- (c) Phasiaca aqua.

[No credit will be given for a mere translation.]

10. Parse these words :—*vellera, conseruere, orsus, vomere, piccis, elisissent, miserere, Pēlias, Pēliac.*

11. Explain the meaning of the following words and phrases :—
(a) terrigenae fratres ; (b) mensaque purpureos descriit alta toros ;
(c) Symplegades ; (d) inferiae ; (e) actutum ; (f) sucus veneni ;
(g) praecordia ferrea ; (h) Trinacria aqua.

12. Give the meaning of the following words and phrases :—
(a) pompa ; (b) pervigil anguis ; (c) regnum dotale ; (d) laniare ;
(e) strictas conserere manus ; (f) Haemoniae urbes ; (g) Sisyphiae opes.

13. Explain the allusions in the following passages :—

- (a) At non te fugiens sine me, germane, reliqui.
- (b) Quaeque vomet totidem fluctus totidemque resorbet.
- (c) Quid referam Peliae natas pietate nocentes ?
- (d) Per superos oro, per avitae lumina flammae.

14. What do you know of the following ?—Symplegades, Scylla, Trinacria, Aesonides, Colchi.

15. Explain the case-usages of the words in italics :—

(a) *Aere* pedes solidi.

(b) *Dempta* forent *capiti* quam mala multa meo !

(c) At *tibi* Colchorum—memini—regina vacavi.

16. Annotate the following words and phrases :—(a) *Ponti* *plaga* *laeva*; (b) *tauri* *plus* *quam* *per* *cornua* *saevis*; (c) *isset*.

17. Comment on the grammar of the words in italics :—

(a) Nunc *tibi* sum pauper.

(b) Vidi etiam lacrimas; *an* et ars est fraudis in illis?

(c) Quid enim post illa *timere*?

(d) Hinc *mihi*, mater, abi.

18. Write grammatical notes on the following :—

(a) *Disiecta* comas.

(b) *Semina* *iecisset*, *totidem* *sevisset* et *hostes* !

(c) Pro quo sum *totiens* esse *coacta* *nocens*.

(d) O *iusto* *desunt* *sua* *verba* *dolori* !

INDEX OF PROPER NAMES.

A.

Achivi, -orum or -um, m.: the Achivi or Achaei were one of the chief tribes of Greece at the time of the Trojan War. Hence the adj. **Achivus, -a, -um,** is used for "Grecian" (i. 21).

Aeëta or Aeëtes, -ae, m.: father of Medea and king of Colchis. See Ep. XII., PREFACE (xii. 29, 51).

Antilöchus, -i, m.: son of Nestor, king of Pylos (i. 15).

Āpollo, -īnis, m.: god of the sun, of medicine, and of music. When banished by Jupiter he kept the flocks of Laomedon, king of Troy, and at another time the herds of Admētus (v. 151). In i. 67 he is called **Phoebus**.

Argo, -ūs, f.: the ship Argo. See Ep. XII., PREFACE.

Argōlis, -īdis, f.: an important division of Peloponnesus, on the eastern coast. Its chief towns were Argos and Mycenae. Hence adj. **Argolicus, -a, -um** (i. 25).

C.

Colchi, -orum, m.: the people of Colchis, which was the legendary name for the region about the south-east corner of the Black Sea, on either side of the river I'phasis. It was the kingdom of Medea's father, and the scene of the stories connected with the carrying off of the Golden Fleece. See Ep. XII., PREFACE.

Crēōn, -ntis, m.: king of Corinth and father of Creusa, the second wife of Jason (xii. 54). See Ep. XII., PREFACE.

Crēūsa, -ae, f.: the daughter of Creon, king of Corinth, who married Jason after his desertion of Medea (xii. 53). See Ep. XII., PREFACE.

D.

Dănăi, -um or -orum, m.: a name for the Greeks of Argolis, also applied to the Greeks generally. It is said to be derived from Danaus, an early king of Argos. Hence adj. **Danaus, -a, -um** (i. 3, etc.).

Dīāna, -ae, f. : goddess of the Moon, and sister of Apollo. See the note on xii. 79.

Dōlōn, -ōnis, m. : a Trojan who was sent to act as a spy upon the movements of the Greeks. He was seized in the camp by Ulysses and Diomēdes and put to death (i. 39).

E.

Ēphyrē, ēs, f. (afterwards better known as **Cōrinthus**, -i, f.) : the city of Corinth. From its position between two seas it is styled *bimaris* (xii. 27).

H.

Hector, -oris, m. : eldest and bravest of the sons of Priam, king of Troy. All the time that Achilles refused to fight, Hector inflicted severe losses on the Greeks, but was at length met and slain by Achilles, in revenge for his having himself slain Patroclus, Achilles' bosom friend. Achilles, to glut his hate, tied Hector's corpse behind his war-chariot, and so dragged it all round the walls of Troy (i. 36). Hence adj. **Hectōrēus**, -a, -um (i. 14).

Hēcūba, -ae, f. : wife of Priam, and queen of Troy (v. 84).

Hēlēnē, -ae, f. : Helen, daughter of **Tyndāreus** and wife of Menelāus, king of Sparta. Her abduction brought about the Trojan War. See Ep. V., PREFACE. She is the **Tyndāris** (-idis) of v. 91, and the **Lācaena** (-ae) of v. 99, being a native of Laconia (*s.r.* LACEDAEMON).

I.

Iāsōn, -ōnis, m. : see Ep. XII., PREFACE.

Ida, -ae, and **Īdē**, -ēs, f. : the lofty mountain of the Troad, overhanging the town of Troy from the southern and south-eastern sides. It was covered with pine-woods, abounded in streams, and was the scene of the famous Judgment of Paris (Ep. V., PREFACE).

Irus, -i, m. : an insolent beggar, who made the palace of Ulysses his headquarters, and ingratiated himself with the suitors. When Ulysses at last returned he entered the palace disguised as a beggar, and was at once attacked by Irus. In the fight which ensued Irus was easily worsted and expelled (i. 95).

Iūno, -ōnis, f. : wife of Jupiter. She vied with Venus and Minerva for the prize for beauty, and when disappointed by the Judgment of Paris, she turned her hatred upon the Trojans at large. It was she who persecuted Aeneas through the years of his wandering, and caused him to land at Carthage. Under the title of *Pronūba* she was the special patroness of lawful and propitious marriages.

I.

Lăcōdaemōn, -ōnis, f.: the older name for the district of which Sparta (**Sparte**, i. 65) was the capital, comprising the valley of the river Eurōtas in the south of Peloponnēsus, the central portion of the later Laconia. It was the legendary capital of Menelaus, Helen's husband (i. 5).

Lăertēs, -ae, m.: the father of Ulysses (i. 98, 105, 113). See Ep. I., PREFACE.

Lŷcia, -ae, f.: a district in the south-west of Asia Minor. Its king, Sarpēdon, aided the Trojans against the Greeks, and slew Tlepolemus, king of Rhodes (i. 19). Hence adj. **Lŷcīus, -a, -um.**

M.

Mēdēa, -ae, f.: see Ep. XII., PREFACE.

Mēlanthīus, -i, m.: the keeper of the goats of Ulysses. He abetted the suitors who threatened to consume all Ulysses' substance in the latter's absence (i. 95).

Mēnēlāus, -i, m.: younger son of Atreus (*minor Atrides*, v. 101), king of Sparta and husband of Helen. See Ep. V., PREFACE.

Mīnerva, -ae, f.: the goddess of wisdom and arts. She was one of the three who presented themselves before Paris to hear his decision as to which was fairest of them (v. 36).

Mŷcēnae, -arum, f.: a city of Argolis, the home of Agamemnon. Hence adj. **Mŷcēnaeus, -a, -um,** and **Mŷcēnis, -īdis (f.).**

N.

Nestor, -ōris, m.: king of Pylos. He was the oldest and wisest of the Greek host at Troy, and to him Telemachus went to ask for news of his father Ulysses. He was son of Nēleus (adj. *Nēlēus, -a, -um*), whence his country is called *Nēlēa arā* (i. 63).

O.

Oenōnē, ēs, f.: see Ep. V., PREFACE.

P.

Pāris, -īdis, m.: also called **Ālexander (-dri).** See Ep. V., PREFACE.

Pātrocclus, -i, m.: the friend and comrade of Achilles. He was the son of Menoetius, and is hence styled **Mēnoetīādēs (-ae)** in i. 17. His death at the hands of Hector (*q.v.*) was the occasion of Achilles' return to the fight.

Pēnēlōpē, -ēs, f. : see Ep. I., PREFACE.

Pergāmā, -ōrum, n. : properly the citadel of Troy, but often used as a name for Troy generally. Hence adj. **Pergāmēus, -a, -um,** Trojan.

Phērae, -arum, f. : a town of Thessaly. Apollo is said to have kept the herds of Admētus, king of Pherae. Hence adj. **Phēraeus, -a, -um** (v. 151).

Phrŷgīa, -ae, f. : the name, in historical times, of a large portion of north-western Asia Minor, including the Troad, or land of Troy. Hence the name is frequently used as equivalent to *Troas*, and the adjective **Phrŷgius, -a, -um**, as equivalent to "Trojan."

Pontus, -i, m. : the *Pontus Euxinus* or Black Sea. In its south-east corner lay the home of Medea, Colchis; to the north and north-west lay Scythia (xii. 27); and at its entrance, off the Dardanelles, stood the mythical *Symplēgādēs* (q.v.).

Priāmus, -i, m. : king of Troy, and father of Hector and Paris (i. 34).

Pŷlōs, -i, f. : the city and country of Nestor (q.v.). There was in historical times a Pylos on the western coast of Peloponnesus, in Messenia (now *Navarino*); this, however, was probably not the Pylos of Nestor (i. 63).

R.

Rhēsus, -i, m. : a prince of the tribes of Thrace, who came to the aid of Troy against the Greeks. There was a prophecy that, if his steeds should once drink of the waters of Simois and Xanthus, the streams of Troy, the town would never be taken. To prevent this, Ulysses and Diomēdes entered the camp of the Thracians on the very night of their arrival, slew Rhesus while asleep, and carried off his horses (i. 39).

S.

Scylla, -ae, f. : the personification of a dangerous rock upon the Italian shore of the Straits of Messina. She was represented as having the figure of a woman as far as the waist, and the tail of a fish, while her waist was girdled with wolves or savage dogs (*canibus*, xii. 123). Upon the opposite shore was the equally dangerous whirlpool of Chārybdis, (-idis), described by Homer as thrice daily sucking down the waves, and thrice vomiting them up again (*vomit . . . resorbet*, xii. 125).

Sigēum, -i, n. : the name of a promontory and town on the coast of the Troad. Hence adjective **Sīgēius, -a, -um** (i. 33).

Sīmōis, -entis, m. : one of the two rivers of the plain of Troy, upon the banks of which were fought many of the battles between Greeks and Trojans (i. 33).

Sīsŷphus, -i, m. : a legendary king of Corinth. His guile and deceitfulness were so great that he brought upon himself the special

punishment of the gods, and was doomed to pass eternity in hell in the vain attempt to roll up a hill a gigantic stone, which invariably fell back at the moment of success. The adjective **Sisŷphŷus**, -a, -um, is used in xii. 204 as equivalent to "Corinthian."

Symplēgādēs, -um, f. : two rocky islets at the eastern entrance of the Bosphōrus (*Dardanelles*). According to the legend they were movable, and crashed together upon whatever attempted to pass between them (xii. 121).

T.

Tēlēmachus, -i, m. : only son of Ulysses and Pēnēlōpē. During the long absence of his father from Ithaca (see Ep. I., PREFACE) he was sent by his mother to Pylos and Sparta, to seek for news of the missing hero. For his loyalty to his father and mother he was hated by the suitors who filled the palace, and narrowly escaped death at their hands. When Ulysses at length returned, Telemachus aided him to slay or expel the suitors (i. 37, 98).

Tlēpōlēmus, -i, m. : a son of Hercules and king of Rhodes. He was slain by Sarpēdon, king of Lycia, when fighting on the side of the other Greeks at Troy (i. 19).

Troia, -ae, f. : also called **Īlios** (f.) and **Ilion** (n.), the town of Troy. It lay in the extreme north-west of Asia Minor, about a small hill in the plain of the rivers **Xanthus** (or **Scamander**) and **Simois**, some three miles from the sea at the western outlet of the Hellespont (*Straits of Gallipoli*), and in the territory afterwards known as **Phrygia** (-ae). For the legend of the cause of the Trojan war, see Ep. V., PREFACE. The war was said to have lasted ten years, and was at length ended by stratagem : the town was taken and rased, and all its people slain or enslaved.

U.

Ūlixes, -is, m. : Ulysses. See Ep. I., PREFACE.

V.

Vēnus, -ēris, f. : the goddess of love and beauty. She was said to have sprung from the foam of the sea. She was the mother of Aeneas and of the god Cupid, and it was to her that Paris gave the prize for beauty. See Ep. V., PREFACE.

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